

PHILLIP NOYCE, FEDERICO FELLINI, FRANCES O'CONNOR, CATE BLANCHETT, PAUL COX \$4.95

# cinema

NUMBER 116

MAY 1997

**Australia's  
Passion  
for  
Cannes**

**Riviera  
Dreaming**

# Sammy's



## COMPLETE SERVICE

SYDNEY (02) 9436 1844 MELBOURNE (03) 9646 3044 PERTH (018) 968 636 GOLD COAST (075) 588 6543



SINGAPORE (65) 224 1827 JAKARTA (6221) 719 6403 KUALA LUMPUR (603) 632 6202

## INSIGHTS

**inbits** 2

**festivals**

The Latest in Screen India  
Cinema John W. Hood 18  
Kathleen Adkins Maria 19

**inconference** 16

Screenwriters' Conference  
Diane Cook

**inprofile**



Frances O'Connor 24  
Kate Winslet 29

**interview** 43

THOMAS: *Blackrock*, *The Circle*  
MURPHY: *The Quiet Room*, *Love*  
70: *East of Eden*  
ROONEY: *7 Little Words*  
revisited

**legal case** 50

Academy Awardwinner  
Lloyd Hills

**light notes** 53



The Art of Preparing  
Hal McElroy

**technicalities** 61

How and How World Studios  
Barrie Smith, Susan Murray

**introduction** 73

**eidetic eight** 80

## FOCUS



### KISS OR KILL

It was a hot summer night. They were alone in the bathtub. One of them had a large knife—  
Bill Bennett talks to *ANATOMY 1*. Click on about the disturbing personal experience which inspired his latest film, and his struggle to write a script with no sexual hang-ups

24

### Riviera Dreaming

Scoundrels of the *Australian Glass* in search of fame—and pain—at Cannes '97

30

### Ex-Pat Guide to Hollywood

BY BEN HUNTER

The Irish director Phillip Morris calls the house on Irving Road the studio system

34



### The Well

BY TIM HUNTER  
In her first feature, Samantha Long explores the dark and brooding atmosphere of Elizabeth Taylor's novel

38



### Short Films with Long Impact

BY MICHAEL SMITH  
Jonathan Culler ponders about abstract expressionism, camp-dogs, and his latest creation, *Thief*

42



### Heaven's Burning

BY PAUL EKLING

Film may mark and mirror with a sense of media colonization in Craig Lukoff's variations on the Prince and Bubble theme

44





IRACKS

digital sound pool

TRAKS AUSTRALIA SOUND PRODUCTIONS PTY LTD  
46 ALBANY STREET CROWN HILL NSW 2061 Tel: (02) 9906 2945 Fax: (02) 9906 4138

# inbits

Right Script: Filling fellowships worth \$10,000 is a task well rewarded, enabling the winners to focus, an experience with an investor or producer, company, writer or script, committed to developing their skills. One such recipient was Sally Boyce, who will work with Roger Corman.

Four Project Fellowships totaling \$24,000 have been awarded. These fellowships to undertake a non-art but specific professional initiative, such as an attachment to a studio or filmmaker, is a novel plan designed to establish or consolidate professional contacts overseas.

As well as this, The Australian Screen Producers Association, The Australian Writers Guild and The Screen Producers Association of Australia have all awarded fellowships to support script assessment and script workshop initiatives.



**JOHN MELBOURNE INTERNATIONAL FILM FESTIVAL**

The first series of films are coming through about 1991's Melbourne International Film Festival after a number of setbacks, including the passionate resignation of program curator Chris Kemp, and the Goodall Report's recommendations. This is Sandra Schulz's first year as execs vice director.

Films already confirmed for the Festival, which will run from 23 July to 31 August, include *Little Angel* by German director Helmut Weitzel (John Copley) from American Dennis Lehane; *Lulu* from Canada's John Greyson; New York photographer Marc Maboum's debut feature, *Wavelength*; Brazilian director Joao Angelo's first feature, *Landscape of Memory*; Czech animator Jan Svankmajer's *Alone*; *Blind* (ongoing feature film, *Conversations of Phospor*) to the Festival; German film *Die Welle* (John Copley); *Courtesy* by first timer Paul Thwaites; *Sandra* (Mae Ma Seng); *Tokyo* (Sandra); *John's Return*, and *Friday* (John Copley).



cover. At *After Day* and *MMA* (Noyce) (C) Corman is Bill Bennett's *Black & Blue*

Also featuring at this year's Festival will be four major feature films: *All That Jazz* (Sophisticated in Cinema from Fox Walker Inc), *Inside It Spins* (Starz), *Love Is the Only Way* (Starz), *Black & Blue* (Contemporary License Animation)

## PROVINCIAL FILM FESTIVAL SIGHTS

The 9th Annual Provincial Film Festival was almost washed out, but around the province stood it out to see all the films, and witness the presentation of awards to the winning films.

*Alone* (Christopher Munn) - the Australian Film Institute Award for distinction throughout Australia and New Zealand.

*Black & Blue* (Katie Halliday) - the Dorothea Charman Encouragement Award. \$100,000, and \$100,000 worth of Dorothea Charman Encouragement.

*After Day* (John Copley) - the World's Best Production Prize. One of a 1991 series, *Alone* and *Black & Blue* are two days, and a 1991 film of 1991 which was produced.

*John* (John Copley) - the World's Best Production Prize. One of a 1991 series, *Alone* and *Black & Blue* are two days, and a 1991 film of 1991 which was produced.

*Alone* (Christopher Munn) - the Dorothea Charman Encouragement Award. \$100,000, and \$100,000 worth of Dorothea Charman Encouragement.

## NATIONAL FILM AND SOUND ARCHIVE CONDITIONS

In a letter to the Minister for Communications and the Arts, Senator Alston, renowned director Bruce Beresford has spoken out for improved conditions for staff and the collection of the National Film & Sound Archive.

"Although they are housed in a rather substantial old building, it isn't ideal for the purpose of film preservation," he said.

While the government has acknowledged that working conditions are unsatisfactory, it has withdrawn funding for a purpose-built facility. Its alternatives have been found, and staff have been asked to tolerate their conditions for an indefinite time and with no guarantee of improvement.

## PHILLIP NOYCE'S A LIFE IN MOVIES

**CINEMA PAPERS** asked Phillip Noyce, ex-patriate Australian director of *Portrait Games* (1991), *Silver* (1993), *Clear and Present Danger* (1994) and most recently *The Saint*, about his descent to film.



**APOLCALYPSE NOW** (Francis Ford Coppola, 1979). "I must admit that the first time I saw it in 1979, I went to the same screening and turned around at 11pm. Not only was it a long time, but the story itself, and just the fact that the film overwhelmed me, and so much of that led to do with Coppola and Walter Murch's use of sound. The soundtracks of *Apocalypse Now*, and by the soundtrack I mean the juxtaposition of the costumes of dialogue, music, sound-effects and some phrases, was really revealing to me and a great influence on me as a filmmaker."

**THE GODFATHER** (Francis Ford Coppola, 1972). "Again, first of all because of the story and, secondly, because the photographic scenes of the characters lighting was unlike anything that I'd seen in any other American cinema. The film was not made for a big budget, but the lighting transported me."



**MAKING BULL** (Martin Scorsese, 1978). "Because of the performance, again because of the story... In all these films, the story took me up and never let hold of me. In *Making Bull*, it seemed as though the acting style was so much more subtle than I believed I was watching a documentary, even though so much of it was stylized. But the lighting sequences - and I'll never forget the opening sequence - were so dramatic, so dramatic, the punches the use of costume pattern, sound effects and the rhythm of Thomas Schramm's editing. I was like a kid looking at candy, who has suddenly inherited a candy shop. I couldn't get enough of that film, and I watch it frequently."

**NATURAL BORN KILLERS** (Oliver Stone, 1997). "I was killed by many people all around the world because of this. Oliver Stone put it together in a five-hour way. From talking to him, there was no theme or reason behind it, as long as when he used color, when he used black, when he used black and white, when he used color - so, at least, he had been able to explain it to me. His editing style, and his use of music and sound, are so powerful that you come out of the film feeling you've had two days worth of cinematic experiences, although you have only spent under two hours."

**DOCTOR IN THE HOUSE** (David Lean, 1954). "Because John's theme is so well used in that film, and I found myself not wanting to let the love story in addition, Lean works as such a grand scale. He never ever ignores the relevance of the little details. He is able to tell us the story of the second greatest - most important social and political experience of the century after Marx, and yet make us as an audience and the story of the story. I saw it again when it was released, and it had the same emotional effect on me as it did the first time, and I've seen it probably twenty times (throughout my life). He [Lean] is a master story teller. But I must admit I'm not a fan of the film, which is a pity because it's so much more than just a love story. It's a story that contributes so much to the way the love story works."



**IS CONFIDENTIAL** (The Confession) (Bernard Bertolucci, 1976). "You know, I often look at it again because of its beauty, the way it's made, and the way people are used - not only to tell a story but to affect you emotionally."

Don't think of all those films, *Doctor Zhivago* is my favorite. Not as a film maker, but because the story goes to me every single time, and because Lean is so much concerned yet so perfect in a way that he uses the camera to tell a story, just straight up and down and directly in the heart.



## Talk to us about your next project

At AAV Digital Pictures we've committed to providing the most comprehensive television and feature film digital post production service in Australasia. We've established specialised systems to support the specific needs of your post production team and our commitment is evidenced by our list of credits.

Talk to us about your next program or feature film project and we'll show you just why we're Australia's leading program post production company.

**AAV Australia**

*Setting new standards in post production*

# B E Y O N D B O

# P H O T O N S

At the visual effects frontier there are no boundaries;  
no precedents; only quiet achievers.

To forge ahead into these uncharted places demands  
confidence and insight that only experience can provide.



email: [info@photon.com.au](mailto:info@photon.com.au)

phone: 07 55 886 776; fax: 07 55 886 775



# BOUNDARIES



# TOCKMAN

For over a decade, our film-illusionists have proudly continued the timeless tradition of crafting images and telling stories by blending imagination with light.

Masters of the art and science of illusion, Photon Stockman continues to lead in dramatic Film & TV effects for Australia.

## NEGTHINK

pty Ltd has just accurately & judiciously POC confirmed  
and NEG matched those features

- Thank God He Met Uzzie STAMEN FILMS
- Kiss or Kill BILL BENNETT PRODUCTIONS
- The Well SOUTHERN STAR CANADA

And we are currently matching:

- A Little Bit of Soul PETER DUNCAN FAUST FILMS
- The Sugar Factory IMAGINE FILMS



# NEGTHINK

PTY LTD

Contact: Doug Chapman

Ph: (02) 9430 3988 Fax: (02) 9437 5974

email: negthink@optusnet.com.au

10/15 Clarke Street, Crows Nest NSW 1585

## WALK OUT OF ILAA WITH A SHOWREEL

Direction, cinematography, 1st A.D., Sound Recording, Screenwriting, Camera Operation,  
Still Photography, Continuity, Editing, Video Production and Video Editing. Any or all of these  
can be on your showreel within the Diploma of Screen Arts programme at ILAA. Typically our  
students direct at least one film (16mm Synch) and crew on four or five other key roles.

LECTURERS practising professionals AFRS qualified

## INSTITUTE OF LENS ARTS THE VIABLE ALTERNATIVE

PO BOX 197 BELMONT NSW 1571 TELEPHONE 02 9958 4400

## Optical & Graphic

### Optical & Graphic

celebrates all members  
and winners at the 1997

Cannes Film Festival

- Tiling design & graphic effects • Extensive range of typefaces
- Word processing files accepted • Flexible proofing system
- Shooting in all formats • Guiding & student discounts
- Digital shooting

5 Chester Street, McMahon's Pt (North Sydney) 2060 Phone: 61 2 9622 3144 Fax: 61 2 9667 5001

Email: [optgram@opt.com.au](mailto:optgram@opt.com.au) Web address: [www.opt.com.au](http://www.opt.com.au)

0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000

# Cinema Papers Now Every Month!

Subscribe now, receive **Cinema Papers** every month and save up to 20% off newsstand price. OFFER ENDS 1 JUNE 1997.

# Become a Subscriber

**1** year ☐ **11 issues at 10% Off! \$68.80** (normally \$76.45)

**2** years ☐ **22 issues at 15% Off! \$129.95** (normally \$152.90)

**3** years ☐ **33 issues at 20% Off! \$183.45** (normally \$229.35)

☐ **Renewal?** ☐ **Back issues: \$6.00 each** Issue Nos required:

Total no. of issues:

Total Cost \$

Name

Enclosed is my cheque for \$

Title

or please debit my ☐ Bankcard ☐ Mastercard ☐ Visacard

Company

Card No

Address

Expiry Date

Country

Post Code

Tel (H)

(W)

Signature

Cheques should be made payable to MTV Publishing Limited and mailed to PO Box 2221 Fitzroy MDC Australia 3065. All overseas orders should be accompanied by Bank Drafts in Australian Dollars Only. Please allow 4-6 weeks for processing. Phone or fax Cinema Papers for all overseas rates

# LETTERS

PO BOX 3333, MURDOCH VIC 3133 email: cp@perthnow.com.au

## SPLINTERS AND MOATS SCOTT MURRAY AMONG A FEW PENNIES TO THE CONTROVERSIAL POSSESSORY CREDIT DEBATE

### BY (CONTINUED), A NAME

In their article in the previous issue, "Taking the Credit: How Directors Contribute to the 'Big Red of Film-making'"...Simon Lutz and I've David Johnson in *Cinema Papers* by stating:

Cinema Papers will refer to a film and then put the director's name in brackets as though that is all you need to know [...] It's lazy and it's an inaccurate way to discuss film.

Cinema Papers, like many serious film publicists does around the world, lists the director's name and date of release in parentheses after the mention of a film title. This is done simply as a way of avoiding confusion.

In recent years, for example, two features were made in Australia titled *Poltergeist* (neither was called *Traps*). Statements such as "This is the best brother since *Poltergeist*" or "the most politically astute since *Traps*" are meaningless without a full citation.

Equally, there are many foreign films with the same title as an Australian film. *Out of the Ashes*, *Seconds*, *Friends*, *Dead in the Water* etc.

Dates by themselves are insufficient. One can't expect readers to remember which film of two was released in 1974, or which *Dead in the Water* is being referred to, as both recent versions are entered in sight.

Of course, one could replace the parenthesised director's name with that of some other member of the collaborative process, but it is a fair guess that the reader would be hopelessly confused. After all, for which *Poltergeist* did Andrew Upton do the script or Philip Warren the production design or Jason King being saved millions?

Lutz and David know full well that this doesn't avoid confusion as the real reason such a citation style exists worldwide but they opt instead for the mischievous idea in it is "to buy and borrow into ways to describe a film". Editorial clarification in no way sets out to "distill" a film, nor is there ever any suggestion that it is "all you need to know", as they also cheekily state.

Every review in *Cinema Papers* lists all the major credits, mentioning every key person in *Cinema Papers* and so publishes the only books on Australian cinema which list all the major credits of a film, later being played down by hand to ensure that no significant contribution is missed or misattributed. Lutz and David's criticisms of *Cinema Papers* are misdirected.

### USING PENNIES

As a feature writer David who refused to take a "film by..." credit. He had not to agree with Lutz and David about the total inappropriateness of such a credit.

However, the fact remains that directors have been unfairly singled out. The most-appeal given for possessing glory in Australian cinema have been by writers.

Taking a copy of Australian film 1900-1999 as

hand, look at all the featured film titles which include a person's name:

Markus Noller's *The Night the Powder*  
David Williamson's *The Chair*  
Simon Lutz's *Elliot's Cowardly Hero*  
Peter Skene's *The Detective*  
Nigel Smith's *Paradise*  
David Williamson's *Emotional City*  
David Johnson's *Shogun Wedding*

In every case, the name is that of the scriptwriter, mostly in parentheses (since 1994, at least, there has also been David Williamson's *Brilliant Liar*).

As well as director features, there are the title features and most names taking Australia on the small screen appear as *Paradise*, there is not a director to be found with better name in the title, but possessive writers are preferable. To name but a few:

Simon Lutz's *Elliot's Hero*  
David Johnson's *Shogun Wedding*  
David Williamson's *The Detective*  
Mark Park's *The Hero in the South*

While one could make a case for such a possessory when a film is based on a famous work, and the original writer's name is given (usually *Christophers Williams' A Structure Named Gernie* or *Van Helsing's Dr. Wolf*) has one anyone seriously argue a case for Peter Skene's *The Detective* or David Johnson's *Shogun Wedding* to name but two?

Of course, Australia is not alone in withholding title credit by scriptwriters to have their names on a film's title. *Dead in the Water* has been up on some cinema signs. For instance, the date but one film screened recently on SBS: it is *David Williamson's A Part in the Crowd*. No mention of the director there, just the scriptwriter.

And then his film of 1990-91 isn't *David Williamson's A Part in the Crowd* but *William Shakespeare's A Part in the Crowd*.

Not a few directors who traditionally credit glory by having their name in a film's title, however. That is something Writers' Guilds worldwide ought to look at mind before solely of footing directors.

After all, a possessory film title is customarily more open to an analysis of egoism, and a blatant denial of the rights of collaborators, than the more minor but still quite unapologetic "A film by..." credit, which is in smaller print than, and never has the prominence of, a title in the opening title. And there were several saying about denigrating the writer in comparison to a *film by*.

1. *Cinema Papers* 10, 10, 1997 10, 10, 10, 10.
2. Scott Murray *Australian Film 1900-1999: A Survey of Theatrical Features*, (Bentley University Press in association with Australian Film Commission and *Cinema Papers*, Melbourne, 1999).
3. In the case of Philip Warren's *Paradise*, Warren was also the director.
4. See *Dead in the Water*, Australia on the Small Screen 1999, 1999, Oxford University Press, 1999.

# inbits

## CLASSIC REOPENING

The Classic Cinema in Melbourne, Melbourne, has just opened. Eddie Tait, who has worked in television film and is involved with Champion Pictures, is independent distributor/producer. It's around a 30-year history of the cinema, and it's a really exciting and not boring one of the classic cinema in Melbourne.

## APPOINTMENTS

Just Smith has been appointed Director of the NSW Film and Television Office. Smith was formerly the general manager of international and domestic networks with the Australian Broadcasting Corporation. She replaces Greg Smith who resigned last year.

Andrew Russell takes over as Project Co-ordinator in the Film Development Branch of the APT, a position he shared with outgoing Co-ordinator, Michael Hill, who has left to pursue his career as a film and media producer. Russell has worked as an independent film producer and director, with the award-winning television series *Blackout*. He is married to actress.

Bruce Carter has been named as the director of *Animal Logic*. This is a new position, and Carter will complete in *Animal Logic* a new form of similar roles and integrate his management experience with his hands on design work. Previously, Carter worked as a senior television graphic designer, advertising, and director in London, design and producer for *Animal Logic* Company, also in London, and as manager of the graphic department and head of creative services at *TVN*.

Al Hansen formerly head of Television at *Comcast*, has joined Film. He is, March, as a senior producer. Hansen replaces Steven Lynch, who has left the company to pursue other interests.



## AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION AWARDS

To commemorate the 10th anniversary of the Australian Children's Television Foundation (ACTF), the Foundation has just awarded several industry achievement awards to Mark Mitchell, Chris Noel, Hugh Scrimgeour and Robert Stone at a cocktail party celebrating the achievements and the success of the ACTF over those 10 years.

# GA SPEAK!

## CENSORSHIP POLICIES DAVID A. HAINES EXAMINES SOME OMINOUS CHANCES TO AUSTRALIA'S CENSORSHIP RÉGIME

27 December 1993 saw the Federal Attorney General, David Williams, slip out a smoky press release announcing the setting up of Community Assessment Panels to assist with the censorship process, seemingly to second-guess the decisions of the Classification Board (the Board).

David Williams' statement (that the establishment of these panels was consistent with recommendations of the Senate Select Committee on Community Standards Referenced in the Supply of Services (Sharing Electronic Technologies) (the Committee)) was certainly a mercy. It should be remembered that the Committee recommended such a post-independent major interest group. Given that the Committee might better be known as the "Morris Committee" (see next but last page) to gauge the sort of letter or message that would have been pumping at the chance for a review of what the Australian community can see at the cinema is in the form:

...beliefs should have been pressing for greater control of those such panels seems to be constituted who want to make the principles and laws, and precisely what the panels will be. One was, however, that as usual commercial interests took precedence and any factors of society fit by industry members were pushed aside.

The interests of film lovers and film goers are nevertheless being represented by the newly formed "Statutory on Censorship," set up by a group of concerned individuals led by Paul Symes, Director of the Sydney Film Festival, Jane Mills, head of Film Studies at the RFFI, and David Haines (see next page) and with the Sydney Morning Herald.

"Watch on Censorship" held a public forum at the Chauvel Cinema in Sydney on 20 March. Principal guest was the NSW Attorney General Jeffery Shaw, who spoke about the decision the previous week by Censorship in Writers to create both the Community Assessment Panel.

He said that, while he thought the panels were unnecessary, the original recommendation of the Committee had been extended down considerably and the panels would have no legal powers to change Board decisions. As such, they would appear to be an extension of the "fiasco group" research conducted for the Office of Film and Literature Classification (OFLC) between 1991 and 1992 which indicated that, if anything, film and their same were slightly more conservative.

A clear wall will need to be kept on the selection of panel members, and to ensure that their decisions are not used to bring pressure to bear on the decisions of what is at all essentially an independent statutory Board.

The announcement also promised a review of the selection process for Board members. Any such review needs to take account of the fact that a truly "representative" board would require the appointment of members of persons representing not only a multiplicity of different ethnic, religious and cultural groups. This would be totally impractical. What is needed in both the Board and the Review Board are people imbued with basic common sense

who are sensitive to, and can reflect and represent, the plurality of views in the community.

The possibility that some of appointments are reduced to one year should also be a concern to an industry already beset by incoherence in classification decisions. While it is necessary to have a steady infusion of "new blood" into the Board, both industry and the public demand consistency in the classifications assigned to films over time.

One way of achieving this is to ensure that despite frequent arguments about classification, there are at least a couple of members with a long-term perspective on each of the Boards. While it is impossible to ensure a truly such quilibrium in continuity, in 10 years' direct involvement with the censorship process in Australia has indicated that, if anything, the reasons for that classification (and censor) generally become more willing to classification cases the longer they perform the task. In recent times that consistency has also extended to political pressures.

Neither should the political element be ever looked with the States and Territories (especially involved in the selection of members of the Board). The chance for State representation with its possibilities for patronage and political interference is also to be avoided.

Happily the new Director to be appointed next month's term will bring stronger leadership in many ways such pressures, and represent the independent stance granted by the statutory nature of the Board.

While the appointments process is being looked at, it would be appropriate to look at the structure of the OFLC. In order to protect the integrity and independence of the Board, the business management of the OFLC (apart from its legal and administrative support functions, should be taken over by a suitably experienced senior Public Service officer. This would leave Board members to discharge their old duty responsibility of classifying films according to their interpretation of community standards free from political and commercial pressures.

It might also be a good time to consider the appointment of a part-time Director or equivalent for the Board who could operate in defence of the principles that have applied to censorship in Australia since colonial times without fear of being up an anti-state political issue — people such as David Haines, the film writer and critic, Paul Symes, Director of the Sydney Film Festival, and Sue Wilkins, Chairman of the Australian Film Commission, would be ideal candidates.

If by the time this is published, yet another development will be serious realisations for the film industry within the chaos of implementation in early March, the OFLC will commence meetings with industry to decide on the timetable for the application of proposed classification laws. These second-stage consultations follow the preparation for the OFLC and Pricing Policy Review by Public Management Consultants. It is an important tasking document and has been industry members scratching their heads about what it means and

construing it to the "too hard" basket.

The new structure is complex, and sets fees according to a sliding scale, however, as an example, the classification fee for a 95 minute feature, which was \$400 in 1993, was increased to \$500 on 1 January 1994 and will rise to \$600 in 1995.

The cost of an appeal to the Review Board for a film of similar length has risen from \$100 to \$1,000 on 1 January 1994. This rise has already seen small or distribution fees appear on decisions they did not agree with simply because of cost. The "economic censorship" will be exacerbated with appeal fees set to rise to \$200 in 1994.

Buried away at Recommendation 13 of the Review are the options that were to be decided on at the March meetings — whether the price increases be:

1. Suggested by being introduced at 25 percent of the one film on 1 July 1993, with 100 percent fees applicable from 1 July 1994;
2. Introduced at 100 percent of the new fees on 1 January 1994; or
3. Introduced at 50 percent of the new fees on 1 July 1994, the additional funds being used to promote community awareness and improved enforcement of the national classification scheme.

Lacks a bit like Hobson's choice, with an "enforce meet" and a choice in the video agencies wanted about panels imposed.

The more fundamental flaws with the Pricing Review including the fact that the Pricing Review does not report on OFLC work practices and how these moved on the pricing policy model. Neither does it report on past, present or projected performance indicators that would permit a proper consideration of the proposed pricing levels.

Additionally, there is no provision for the funding of enforcement and better from fees collected under Community Awareness laws, but industry is expected to pay the \$600,000 levy to the States and Territories each year, and subsidise a staff member (currently described as a "community liaison officer") based in Melbourne. The officer's function is essentially to police video stores for compliance with local enforcement legislation.

The introduction of new censorship legislation on 1 January 1994 coincided with the "common law" of the OFLC. As a government monopoly the discipline of "accountability" should be replaced by the disciplines of economy and efficiency. These disciplines were to be almost entirely lacking in the Pricing Review that industry was asked to agree to in March.

We have yet to learn what decisions, presumably used to be supported by industry, will be made. Until pressure is put at the March meeting the Director did state that, following representations from the New Foundation, the adult video industry (and body, legal advice was now being sought on whether enforcement costs can be charged to industry).

Implementation of the new fees should be delayed until such time as the proposed fees truly reflect the notion of a "fee for service" rather than merely covering the costs of the OFLC run funded by the Government.

Watch on Censorship Committee: P D (see page 10), David Haines, The Film Writers' Association

Only Frameworks provides

# true 24FPS

non-linear film editing  
from rushes syncing to picture lockoff.

Frameworks, first in non-linear in Australia, has once again taken the initiative in film editing. We are the only facility providing a dedicated non-linear assistant's room for syncing rushes which allows for true 24FPS cutting, providing frame accurate edits, out lists and change lists for feature films. Only this method of post for 24FPS film provides a one to one relationship with picture time code and film key code numbers, essential for frame accuracy.

Other methods such as 24FPS telecine transfers and tape to tape syncing cannot guarantee frame accuracy. The method of 24FPS telecine transfer and syncing tape to tape can contribute to errors occurring in positive conforms, neg matching and sync in sound post production.

( For further details and a more complete explanation of the differences,  
please contact Stephen F Smith at Frameworks )



Frameworks Edit Pty. Ltd. Suite 4, 229 Pacific Hwy, North Sydney, NSW 2060

Tel : 02 9953-7300 Fax : 02 9954-0175 Email : frameworks@optonline.com.au





get a remnant of Pauline's Last Man played by a New Wave director. Dollarbaudly played by Jean Pierre L aud) will pass this glory days. Charming functions as a landscape, Stride emerges inside the landscape of all the wildly different images and features. Dancespace plays new members to the full of images is only few lines. Vig bridges the ways that today seems remote experimental and commercial cinema like few movies have. (a can

Chantal Akerman by Chantal Akerman was, for me, one of the loveliest and most moving films at the Festival. Akman by Akman (again) the French television series *Comme un homme* was, in its structured order like Philip Larkin's poems and talk (1992) is just as fully controlled. "Une montagne" (in which the director, at the same time, says her best work is "hush") was made for a new (American film) trend up against a beauty page and television-camera aesthetic by the artist. Finally the piece performs an internal politics (the ways and means of the very genre of the self portrait, with all its attendant pleasures and its imposed limits), a series of metaphors representing one's self, from the world of all that moves, however adequately, the stages of Akman's autobiography (body, childhood, adulthood, values, space, the place of the mother, discovery of art (biological revelation) to the final, perfect declaration "My name is Chantal Akman. It was born in Brussels, not in me. That's me."<sup>4</sup>

Behind Wang's striking design pointed some elements of his early work. Last year, in a newspaper in Yang — it was an actual design in this edition — a study of sexual and monetary markets ran on some local fuel — particularly in his depiction of the night and ways in which darkness then captured golden lanterns — but everything, including actual positions of class and gender, comes around the reversal and doubling, by the end of the released film, Wang's style is a qualifying (and one, presumably the other) element of his style, not so much, however much painting, indicate some character painting, and an almost quietness, somewhat, particularly in relation to some of the performers. But, for me, this constant between a painting (Yang — and who can get the right of a single group multi-casting) not simply about the first quarter of the film, solely because the finally oriented and lost a woman like him on the box?

© 2003 Blackwell Publishing Ltd *Journal of Internal Medicine* 253: 105–112

One can easily spend twelve days and nights, barely stumbling from session to session, and still feel at the end that one has only seen a fraction of what was on offer. The experience is frustrating, but it is also a cineophile's heaven.

his performance from *Barcellos Was Not Here*. And since we could most likely find him in *Just One Church*, may we tell him that he is a spiritual and most talented man in date. A road house of developing stories that eventually lead to something resembling a rational explanation: into a veritable companion piece to David Lynch's *Lost Highway* in both elaborate narrative structure and in the

[illegible]

jeans last weekend's Korlevo Market  
featuring a cool race, and some that had

must identify unethical project with any  
social concerns or human rights  
violations

Complicity is apparent in a 1982 essay Charles Burnett's director *Margaret*. This historical drama depicts black slavery as a truly historic made-for-TV movie, but all the conventional stereotypes and racist tropes of a William Wyler film. But *Margaret* is something, it is a film that, completely shrewd and sensitive to the best social objective for a critical success, in which the young heroine (William paraded) shrewdly proves, textual line include up to the point of the struggle as a tyrannical and undisciplined slave for the first time ("I've read real life") launched into the most powerful argument for class participation – and a radically humanist politics – offered by a modern filmmaker. Rather than celebration of the American, that similarly interested in the struggle of slavery in order underwritten a clearly defined social milieu. Andre Techin's *Lost Visions* (1980) is in a quiet, abject, compelling testimony to a filmmaker who



ated from a lowball midpoint identity premium. Just a representative of the member, virtually acclimating thermal cohesivity and a temperature-tuned up at narrative source, top. Great! Let's go, for a change - a vehicle built for comfort, not just for speed.

There were disappointments. April Fennar's *The Flame* offers its viewers a moment for such idealistic actors as Christopher Penn, Christopher Atkins, and the mesmerizing Veronique Gallie, but it is a pain movie, stockily a daydream, turgid, soporific, and, alas, a little over-the-top. *Black* is a male machismo groove aimed too often straight at the director. Bonds

wildly divided many critics, and more than it is full of holes in maintaining moments of beauty and sound music (even we have come to expect from Isaac Goddard), his control remains—making the director a usual Semtex-like young thing, something that bludgeoned commitments into the backwoods of the Border war—madness to a hourly life cycle. Of course, Goddard has twisted issues of love and self-interest into once before (if you can remember, now) and you should all be aware in your psychologically tips. It's not, not those "disputations of violence and atrocity" that it is hard to crack this

ground in masonry and stone walls, with  
cable reinforcement.

Outright smokers are rare in Götter's camp. But let me state further second-hand: I walked out of Liane Silver—as always with Julia Sayler, in my opinion fully out of your control and full of love. From the pages of a possibly fictionalized but undeniably PC script—and that I guess is debatable as Anna Greenfield's groovy blog Amrita, after that reduces Pier Paolo's entire life and career to a series of drinking games at nightclubs, in Liane's

There were two respondents  
representing Switzerland: 21 years old, 100%

# BEYOND FILMS

## KISS OR KILL

Producers: Bill Bennett & Jennifer Bennett

Writer/Director: Bill Bennett

Cast: Frances D'Connor, Matt Day

## HEAVEN'S BURNING

Producers: Al Clark & Helen Looke

Director: Craig Lahiff

Writer: Louis Nowra

Cast: Russell Crowe, Yuki Kudo

## A LITTLE BIT OF SOUL

Producers: Peter Duncan, Simon Martin

Martin McGrath & Peter (P.J.) Voeten

Writer/Director: Peter Duncan

Cast: Geoffrey Rush, Frances D'Connor

## THE LAST BUS HOME

Producer: Paul Donovan

Writer/Director: Johnny Gogan

Cast: Annie Ryan, Brian D'Byrne

## BLACKROCK

Producer: David Ellick

Director: Steve Vidler

Writer: Nick Enright

Cast: Laurence Breuls, Linda Cropper

Simon Lyndon

## TRUE LOVE AND CHAOS

Producers: Ann Derrouzet

Writer/Director: Stavros Andonis Efthymiou

Cast: Naveen Andrews, Miranda Otto

Noah Taylor, Hugo Weaving



BEYOND FILMS

P R E S E N T S

## UNDER THE LIGHTHOUSE DANCING

Producer: David Giles

Director: Graeme Rattigan

Writers: David Giles & Graeme Rattigan

Cast: Jack Thompson, Jacqueline McKenzie, Naomi Watts

## THANK GOD HE MET LIZZIE

Producer: Jonathan Shteinman

Director: Cherie Nowlan

Writer: Alexandra Long

Cast: Cate Blanchett, Richard Roxburgh, Frances O'Connor

AT CANNES - Suite #129, Majestic Hotel  
Tel: (4) 92 98 78 24 Fax: (4) 92 98 78 26

Head Office - Sydney:

50-55 Broadway Street Surry Hills NSW 2159 Australia Tel: 61-2-9281 1264 Fax: 61-2-9281 9220

Email - [tlr@beyond.com.au](mailto:tlr@beyond.com.au) Website - [www.beyond.com.au](http://www.beyond.com.au)

Representative Offices:

USA: 1075 Century Park East Suite 1330 Los Angeles CA 90067 USA Tel: 1-310-785 7221 Fax: 1-310-785 2226

UK: 21 Newman Street London W1P 6AB UK Tel: 44-20-7634 9411 Fax: 44-20-7634 9422

Holland: 22-26 Uithoedstraat North Hollandse Pijp 1055 NL Tel: 31-20-488 6900 Fax: 31-20-488 5053

CANNES 97

# Seventh National Screenwriters' Conference

by Diane Cook

**T**HE SEVENTH NATIONAL Screenwriters' Conference has long been regarded as the venue and marketplace—and, even so often, the playground—for the good war between the writer and the studio. It's hosted international guests to and from as Michael Teller, Georgetown and King Lecher (he kind as offstage guest as the story of a writer who several years ago spent his two-hour slot including about ten pens and the making of her shirt), and countless local stars. Many a craft, industry, and actor shared many a meal here, it's never been just a meeting talk fest and since now the Conference has always expanded a fairly lively and often unexpected festival atmosphere. This year's event, held in Melbourne between 13 and 15 March, provided some lively sessions, and Simon Pegg's wife was the international guest.

Addressing a compelling self-contained script presentation, it rather for individual and individual. The topics he covers on shared such as Convention Street and P-Care. Among her recent recent projects was the main series *The Politician's Wife* and *The English Secret*, and the feature *Adventures of Sophie*. In her first session, she spoke something of "the individuality" of an writer and studio power relations, saying it had featured a "service industry for writers and directors" and invited her and her to demand greater creative control of their projects as well as to exercise greater political consciousness in the content of their work. By way of in-depth example, she mentioned the refusal to write storylines, and will conduct only on the basis of a concept/synopsis, and the demands of producers that she work very closely with directors, producers, and other principals.

Headline to say after received much applause for this, and her work is ample evidence of the club she deserves. But it's hard to imagine the heavily subsidized Australian industry accepting the former practice, at least. Special limited-development dollars—and taxpayer's dollars at that—for which there's long been competition, on the basis of concept, particularly from less experienced writers? Perhaps the private sector might respond favorably but the public sector is most certainly worth a run to, especially if it was good to have a lot of creative something which could translate into the industry and Mike's reputation for early, but while examples of her writing process and other materials in his and her second session was both lively and inspiring.

Mark Macpherson issued a different but somewhat emotionally-charged challenge in his equally-interesting address. Popping it with any ironies and quoting benchmarks from Fred and Jane to follow, he addressed Australian writers for what he identifies as an adversarial approach to the industry—"an ideological leader"—and for their future beyond and large to take seriously the "the same" (authorities), because they're supposed to them whom they expect financial support. He spoke of an "imagined deficit" among Australian writers when dealing with the world of commerce, politics and bureaucracy, of their in-lay

the said) talked about the frustrations of making things through years of development, about the writing process and his own her partnership with director Scott Hicks. He said that they involved the long development had by way of their unhelpful belief that the script wasn't, this carried them past numerous obstacles, including legal fees, massive costs and the sudden closure of apparently open financial doors. He stressed the importance of good creative relationships, and encouraged writers to avoid "possession" of their work, saying that they should find good collaborators and then abandon themselves to the process of development and production—and perhaps still to create if they're not prepared to do so.

Craig Pearce told another story of some rocky development in *William Shakespeare's Romeo & Juliet* and spoke the parameters of funding was control. The session was almost as juicy as the film, for it a well-timed of a tale of his continuing, writing, audiences, his long, budgeting, and ing. Pearce had his own story about meetings with studio executives (some of whom he, with whom co-writer-director Ben Lerner has a flaky look deal, to invest in the project), and his and Lerner's collaboration. And he gave the audience considerable insight into the process behind the film's long, language and aesthetic also among his and Lerner's journey for the movie (up on these localizations, and for using American accents and a contemporary setting). Comparing *Clash of Kings* with his, he said it was not like contemporary American English, and that he and Lerner were there for it there was strong continuity in the story.

He ended with the context of the story many times before they settled on the writers, returning time and again to the play to identify where they might find a lot of day-to-day and what, what Venice might have meant to Shakespeare's audience, and decided it was hot, violent, busy—something like Venice, only shooting their way out of the court on so the historical marketplace was rendered via Mexico City. Pearce was much more than just a talker, however, and a member from this session was another context of a partnership between an incredible creative energy and tenacity, and successful on wrapping.

Other craft sessions included John Hughes and John R. Scott discussing their collaboration on *My 17th* *Adventures* (American journalist and John Thompson on *Life*) and the film *Heaven* (based on their high school days).

Issue-based sessions included children's drama, writing, budgeting characters and themes, international writing, action cinema, animation, screen stories, and screen analysis. They were supplemented by the industry's marketplace sessions for suppliers, buyers and distributors.



ance to deliver into power allies color that calculation (it's all those who would follow their line, a punchy the world with which she deals in very serious detail). As a long time in the business, I couldn't help smiling as (Macpherson pointed out) "it's their money," and (to some highly admirable work because from "the system") Macpherson went on to talk about generally of screenwriting craft, and of developing an attitude to "the making of the real". He described his personal creative qualities "the perfection of imperfection", and spoke of the screenplay as a series of choices, of the fragments which constitute perfection within film, and of the screen writer's responsibility for these, for "the moment". His conclusion was as absorbing as his anecdotes were fascinating and funny.



# VERY

powerful

A slight underachievement: Henry V8 is the ultimate Henry, the ultimate effects editor. 8 superlayers of sheer creative power.

It joins the affordable V4 and the flexible V6 in a new range of Henry effects editors to suit any budget, any job.



Quantel Pty Ltd, 6011 Frenchs Forest Road, Frenchs Forest, NSW 2086. Tel: (03) 9432 4111. Fax: (03) 9432 5111. <http://www.quantel.com>





decays her art, and, more prominently, the developing relationship of a Hindu with an English-raised school, a relationship that inevitably destroys her. While her aim is poetry rather than cinema, the plight of widows is artistically as specific as *Madhuba* is to a highly ritualized cultural conservatism (the title is evidence the film's "dona Monroes," the work is slow but with control the compensation of tiny leads for reflection is meaningful, don't imply then, indeed, its overall substance is too strong to allow for that. The occasional magnificently long takes also suffer for want of specific purpose. Although the credited pace is artistically inappropriate with minimal substance, the film does offer a very guided visual experience and its ending really is a triumph.

Another Ananya film was *Bhagat Chakraverty's Rag Bhang*, given the English title *Madhuba* (or *Sanyas*). The screenplay by Hindu writers who takes a holiday in his taste of a boy who also wants to renounce the world and enter the monastery. His sister is often his close companion; he would be a more active way, having gone underground and become a secret leader.) The circle is rejected to go back to the boy to reconsider his decision. In talking with the boy, the monk becomes involved again in the life of his family and, through his employer's rejected girlfriend, realizes that female company still has the power to cast him. The film has little dramatic tension; its characters are flat and dialogue is excessive and, at times, indecorously banal. *Rag Bhang* is often very beautiful in look at, but this is less an integral quality of the film than an accidental advantage of its being shot in Assam.

Ananya's early better treatment of Ananya's idea was given by

in *Madhuba* (or *Madhuba*) by the Ananya director (Ananya) and son of the director (Ananya). It tells the story of an exceptionally intelligent and spiritually conscious boy who is recognized by the head of a nearby monastery as being his ideal successor. With mutually professed religious devotion, the parents resist in giving their son over to the religious community. Such an extreme of religious devotion might not be seen as dogmatically modern in a tradition as well as new Indian audiences, but Ananya very skillfully avoids alienating his audience by his open and simple endorsement of the cultural content of the story and by his consideration of the warmth of the film's relations, so making the parents the easily recognizable able to give them of their own party. Especially beautiful is the treatment of the mother's role and the popularity of the film's conclusion.

Madhuba might have been often criticized in one or two places, but generally it is well-paced and has an excellent sense of purpose. Its treat-

ment power something much stronger than sentimentalism. In very intense, the emotional impact of *Madhuba* (Ananya's *Madhuba*) is evident. The first hour is especially lovely, as the Ananya director gradually introduces his idealism, beloved of the children of the village for his stories are shared by their parents, especially those who are his distant relatives and charged with the responsibility of looking after him as an unnecessary burden on their lives. In a potentially touching story is allowed to become too concerned and the director's deeply ingrained control of the power of the film's influence is lost in the unnecessary entanglements of narrative.

Much the same could be said of *Ananya's Ananya*, a film about

described by the director as "an old story in a new setting." On the surface, the film presents a story in which a young girl's own game, old parents and grandparents, so compelling her to undertake a journey with her father and a porter carrier, during which they lose a small boy, who is later found. Actually, the film makes little sense as conventional narrative, for that is not its purpose. Rather, it offers an impression of an old story as a body for the man's journey to reach his brother's son, who is later found. Ananya proceeds with minimal dialogue—some of it is very good—through a structure of lower to avoid and escape out of which a third probably emerges as a kind of self-reliance is obtained by the central character. Ananya's effectively simple, thoughtful and careful discussion of the man's journey to reach his brother's son, who is later found. Ananya proceeds with minimal dialogue—some of it is very good—through a structure of lower to avoid and escape out of which a third probably emerges as a kind of self-reliance is obtained by the central character. Ananya's effectively simple, thoughtful and careful discussion of the man's journey to reach his brother's son, who is later found.

## Arguably the best film of the Panorama was *Buddhadeb Dasgupta's Lal Darya (The Red Doors)*.

The life of a Calcutta stage actor and his young wife are trying to find a purpose in his life. The film presents much interest in the life of the life of a boy, but a director's eye is clearly drawn and the quotations from performances are too heavily like *Madhuba*, is an enjoyable film but one in which too many narrative elements are reduced and not followed through to any conclusion. In fact, how even notable is a memorable performance by Narmada Sharma in the title role.

As a film, *Lal Darya* is one of the better films of the Panorama, was clearly the director's (Ananya's),

not so willing to be different, but always to be interesting and original and unique, which is the reason for the film director Ananya's (Ananya's) film of the story, is a well-received film. It is a well-received film, is a well-received film, is a well-received film. The story has a strong moral dimension, celebrating the quest for truth at all costs, and, while the central character is intended to be so more than a year, he certainly emerges from his role as a life of light.



Narmada Sharma in Ananya's *Ananya*

# A HEART STILL BEATING

After the Hollywood experience of **TWO IF BY SEA**, Bill Bennett came home to get excited about filmmaking again. He talks to **ANDREW L. URBAN** about the genesis and making of **KISS OR KILL**, his thriller set on the Nullarbor, starring Matt Day and Frances O'Connor.

THE CALL FOR **KISS OR KILL** WAS MADE IN A MASH: BASH TIT?

Yes. It was at Bondi Hall in a shower stall during the making of *Goldfinger* (1966) and there had been a camera malfunction. It was on a screen (screen about 10 feet out of focus) [the scene was] in a stall, right, etc. one of the crew had gone back to work and I was in that wooden stall with another crew member. We'd worked out *Love at Sea* (1994) together and I'd known this fellow, I guess, again a long time. We'd become friends.

Anyway, all morning he had been playing with this big Mafex statue head which he had bought. I remember it was humming that, there was a slight rattle outside and it was making the gaskets of cars rattle. He was sitting in the corner and I was sitting in the other. It was so hot we could hardly move, and he was hysterically sharpening this blade on the sharpening stone and he was just sitting there, going, *joop... joop... joop...*, and it was becoming really quite eerie.

Then he stopped and he looked up at me, with

this very clear gaze and he said, "Bill, I could not come through. I could get you back, underneath those floorboards here and, when the rest of the crew came back, I could tell them that you'd gone for a walk down by the creek. You would not know." He told that game and at that moment I discovered that in fact I really didn't know this man. I didn't know whether or not he was serious or whether he was joking, he made me even through my mind just at that instant.

Anyway, he started our laughing. The moment was forgotten for him, but it stayed with me. That night was the genesis of *Kiss or Kill* that some body I thought I knew, somebody I was good friends with, would have a side of his personality that I just could not believe.

**RAY: THAT MOMENT FOR ME WAS THE MOMENT WHO TURNED TO WANTING TO PLAY THAT FOR HIS ANATOMY.**

It stayed with a long time. This was a story that I couldn't get off my back. I never have done about 14 or 20 scenarios over those 10 years or so in

which had either no more problems than I couldn't make. In fact, on a number of occasions I could have actually financed the film and gone into production, but I pulled back because I didn't love the story was right.

If you don't get the story right, it would put out up to me a 10-page video explanation film, which is not what I wanted. I was most interested in the psychological understanding of the characters and I just couldn't get all the characters in place, so that it felt comfortable.

In 1993, I finally got there it against the wall and I said, "I can take it. It's where not much out of my life." I was at the point where I would say to Jennifer [Clark, Bennett's wife], "I'm going to do another draft of *Kiss or Kill*", and she would scream at me. She would say, "We don't!" So I dropped it and I started work on *Agade di Rye* (1994). I really didn't think that I would ever come back to *Kiss or Kill*.

For you see

Well, you know [Bennett's address and





1000



that's can't say those are a some cracker dialogue scenes in it.

**How much did you like that film in a new interest?**  
Two young females, they're lovers, on the run from the cops, going across the Middle East. In each scene on which they spend the night, there is a murder, and each begins to break the other in the killer. That was my basic premise for the film. (It seems, it's changed a little bit from there, so that there are not two lovers, there's just one lover, and there's a small dwelling for the second murder and in fact. But that is, I guess, the path for the film.)

**How did the characters arrive? Because they were the ones that drove the script - when you say down to write the final, now and finally different version?**

It's funny, you know? The one thing that kind of inspired me through the 10 years has been the

Brown Springs song, "Born to Run." What are the words "People like us, we were born to run"? You know, the whole notion of that there's something like that which is common to all of us but they do have a line beyond which they don't cross, and for them to find themselves in circumstances where suddenly everything starts to spin out of control. Where do the characters come from? Gee, I don't know exactly.

**WE DO SEE SHARPENED INTO THEIR PART WHICH GOES FROM OUT AS CHARACTERS WE DO UNDERSTAND THEM AND WE EVEN LIKE THEM AS PEOPLE.**

Jennifer and I can Matt (Day) and John (McCormack) for that very reason, because we know that on paper they're pretty miserable people really. They do pretty disasterous things, but when Matt and John have brought in it is certainly what I require as a director - a wonderful humanity and empathy for these [their characters] - I didn't want

to go the National Film Office (John Stott, 1994) route. We needed to understand that, yeah, they're supposed people off, but there is a reason for it. There is a social and political reason for it and then within that framework they still draw the line.

For instance, they go to a place where people are helping them, and the character played by Matt tries to make some problem. Jennifer character says, "No, you don't need from these people." These wonderful elements are the things that all these characters in this film have in common. That is the overall theme of things is about the love.

Oh, it's fundamental to me. I've loved in the fact that I have a really fantastic cast. We've all been trying to ask ourselves that question, "How we are these people better?", and, if we have, then we go another way. Chris Hayward, for instance, is playing a villain that I've not seen him play before in a very precise, controlled, steady direction, and yet one that still has that undercurrent of empathy and warmth which, when you talk to these cops, they do.

**I believe Jennifer plays a character that is the most important character in the film. What do you think is the most important contribution she made?**

Her contribution covers a vast range of things. It was really Jennifer who ran Matt and Jennifer. She scored us there, her influence has been through the script, the casting, the editing, a vast array of things.

**Let's go back to the script.**  
Paul McCormack, who's writing script with John Latham, would always bring John in to do the middle right. As for Jennifer and I, it seems that's always on my back about the third act, because it's always the one that I have the most problems with.

**What about the last of the film?**  
Kiss or Kick but what I call a heartbreak. I call it a paged, downward look, because it's a paged, downward way. I wanted to do this film unconventionally in the sense that I wanted to make something exciting for myself again, because I got a lot of pain during the Hollywood years.

So, I started to look at French New Wave and one said to look back on things like the French Connection (William Friedkin, 1971) and the great 70s American cinema, or something like Star de Kéroux, Jean Luc Godard, (1971), which was the closest to what I was thinking about. And you that we were shooting in in 30 shooting days, I wanted to go back to the last time that we were actually there, that this is real and happening. After all, you have a huge emotional investment and it's a normal thing to have the appropriate style for that story.

Instead of doing conventional coverage, we did sort of slightly different angles and cheap local single camera work. And, because, there were some very good reasons for this very frequent, pretty much in the middle of it as a heartbreak, because the story in the movie we do cover it more soon - it's the time when the heartbreak is slow, and there are other times when the adrenaline is pumping, and the film progresses all over the place. It just seems appropriate for the film. ☐



# Australian Films

The Australian Film Commission invests in the development and production of Australian programs, assists the enlargement of new audiences, undertakes research and provides advice on policy issues.

Internationally, the AFC promotes Australian programs through festivals and special events; facilitates co-productions; provides an information service to major film and television buyers; attends film and television markets; and advises Australian filmmakers on markets for their projects.

The AFC at Cannes  
Cannes Hotel, Ground Floor  
4<sup>th</sup> Floor,  
Boulevard du Festival,  
62 La Croisette,  
Tel: +33 04 93 02 12  
Fax: +33 04 93 02 00

Sydney  
Sydney 130 Wilton St  
Westmead NSW 2009  
Australia  
Tel: +61 2 8587 8114  
Fax: +61 2 8587 3831  
Email: [australfilms@tpg.com.au](mailto:australfilms@tpg.com.au)  
URL: <http://australfilms.gov.au>

Europe  
2nd floor Century House  
99-101 Regent St  
London W1B 7BB  
UK  
Tel: +44 20 734 5963  
Fax: +44 20 458 0700  
Email: [auk@australfilms.gov.au](mailto:auk@australfilms.gov.au)

Melbourne  
120 Dandenong St,  
Springvale Vic 3006  
Tel: +61 3 9579 0600  
Fax: +61 3 9556 1470  
Email: [info@australfilms.gov.au](mailto:info@australfilms.gov.au)



## FRANCES O'CONNOR

**F**ilm audiences were not familiar with seeing Frances O'Connor as the big bad as until last year when *Love and Other Catastrophes* (Emma Kate Croghan) was released. To O'Connor played Miss, a young university student trying to get some order into her life and into Adam Stuart's (John Cusack) chaotic plans.

O'Connor was nominated for Best Actress at last year's AFI Awards, and since then she has worked in three films: Glenn Feldt's *Dead Scars*, Aron Lund's *Still Born*, and *House of Cards*, and Peter Jackson's previously titled *A Little Bit of Heaven*.

O'Connor started acting in the usual way: in school plays, and at Cornell University, where she completed her Bachelor of Arts in Dramatic Arts. After a year's trip to Japan, she studied acting at NYADA (New York Academy of Dramatic Arts) from 1990 to 1992. "When I finished up, I knew I wanted to be an actor," says O'Connor. "But I knew I had to get out and find a lot of work for a while."

In her first year out, O'Connor worked with the McBeane Theatre Company, and in the first season of television's *Line of the Center*. "It was a really good way into the industry, because the only way to get something is on the job, and that was three months of moulding the character, and the jumping into scenes, and making an idea of a world."

From there, O'Connor made it to other television work, such as *ER*, *The Remains of My Heart*, and *Madly, Madly*, which was where Emma Kate Croghan debuted, and was further encouraged by Greg Kinnear to call her for *Love and Other Catastrophes*.

Having just completed three features, O'Connor is anxious to be releasing more. But she has some very real advice: "There's such an alternative medium to work in. It's a very creative medium, and the more I get experience in it, and feel comfortable with it, the more I want to do it, because I've done quite a lot of theatre, and I feel like I know that, but film is a real thing. I'm still exploring and learning about it, such a delicate kind of medium in terms of acting that I feel there's much more to it to capture."

Photo: David Laundy





# THE WELL



SAMANTHA LANG INTERVIEWS

S

**APHANTOS LUNGU**, director of two short films, *One and Another*, has a lesson as her first feature: an adaptation of *The Well*, by the acclaimed Australian novelist Elizabeth Jolley. It is a fine example of contemporary Australian literature, incorporating genre, themes and atmosphere common to other Aussie film writers, such as *The Witness*.

Scripted by Laura Jones (*The Portrait of a Lady*), it is a psychological thriller about two mutually dependent and manipulative women, Elsie (Fionnula Flinn) and Katharine (Miranda Otto), who find their fragile world threatened when they accidentally run over a stranger near their isolated farm.

**WHAT'S YOUR FIRST REACTION TO THE BOOK?**

It is not mysterious, but a kind of heightened realism. I wanted – even more than wanting it, as an Australian landscape – to situate it in its own kind of world, a world that was much more like a fish-

It is not really a myth, because it doesn't quite have mythic proportions, but a world presented in a way through Katharine and Elsie's eyes.

The landscape is supposed to reflect, to provide, a metaphor for Elsie's inner world. It is quite isolating and arid, rugged, with those strange boulders, and it would really underscore a Elsie's character, rather than being a real place in northern New South Wales.

**SO YOU'RE USING LANDSCAPE IN A SIMILAR WAY TO LOVE STRANGER (DANIEL BOONETT, 1996)?**

*The Well* has a darker side of the female psyche, though even I can't remember the sex, but, in a different way.

When I was making *The Well* and I hadn't seen *Love Stranger*, I was quite concerned about it being similar, but actually it's not. There are similarities, though, in the sense that there are two female protagonists.



## VIEWS BY TIM HUNTER

ONE IN EACH FILM PLAYED BY MICHÉLE YEO...

Yes. But hopefully the candidates stop there.

They have also a man in the middle.

**WHAT MAKES ONE YEAR OF LOVE SURVIVAL IS YOUR** COMMENT THAT SHE WILL BE A WORTHLESS BEAUTY  
I can't describe this, too. It's where you allow  
things in the film to take on symbolic value. A cup  
board, for example, can mean something more  
than just a cupboard. The things within the frame  
are significant, they are not inherently there.  
This can give artists much more than just this.  
For me it has a very short history. For Laura  
Jones (actress) and Sandra Levy (producer),  
it has a much longer one. She had already  
worked with Laura on *Highland* (Columbia  
Pictures, 1997), and they wanted to do another  
project together.

Originally, it had another female created as



It's not Sandra Levy

PHOTOGRAPH BY JONAS



Anderson and Bernhard as Sandra Bernhard, *The Wall*

**"THE WHOLE DEVELOPMENT PROCESS FOR ME WAS VERY RAPID IN THE SENSE THAT I CAME ONTO THIS PROJECT IN JUNE, AND WE WERE SHOOTING AT THE BEGINNING OF NOVEMBER. I COULDN'T BELIEVE IT. I HAD NEVER IMAGINED THAT MY FIRST PICTURE WOULD COME TO ME IN THIS WAY."**

it, but *that director* decided not to do it and it was hard to rest for a couple of years.

I met Sanders, when I first went to film school [AFTR] I was doing an attachment on one of her television shows. I didn't end up doing the television thing, but went off on another project. Then in May last year Sanders called me into her office and said, "First of all, take the script away and read it."

I liked the story, but thought that there were things that I would like to improve, or change. I met with Laura a couple of times and talked about the film that I could see. About three weeks after those meetings, Sandra rang and said, "I have the money to make the film. Do you want to do it?"

The whole development process for me was very rapid in the sense that I came onto the project in June, and we

it's very simple psychologically, and the great challenge for me was to know something about the country and have a feel for it, an understanding of it, and to acquire that in a short period of time.

I don't think of it as a country drama, because I'm not particularly fond of them. In a way, I was trying to get as far away from that as possible, while still being situated on a historical with a female.

I wanted to try and work out what the main psychological, rather than physical. I went to the Country Women's Association, and met farmers and people like that. I was interested in what values the country would have on someone's psyche and what kind of women would exist in that environment.

I see both *Chut* and *Anderson* as being very different. I don't see myself as someone who is made in a particular style. I'm a director, or hope to be one, who will develop a style according to what the story demands. It could be a comedy, a thriller, an action movie, whatever. For me, part of the excitement in discovering a style for a story. Obviously there are particular themes. **— 84**

were shooting in the beginning of November. I couldn't believe as I had never imagined that my first picture would come to me in this way.

**THE WALL IS VERY DIFFERENT TO YOUR TWO SHORT FILMS, CHUT AND ANDERSON. WHAT INSPIRED YOU TO TAKE THEM ON FOR YOURSELF IN FILM?**

I'd been developing a project which was another adaptation based on *The Monday's Men*, a crime fiction novella written in verse by the Australian poet Dorothy Hodgson. I always thought that would be the first thing I'd do.

I've never lived in the country — most of the scenes that I had told have been urban — but when I read *The Wall* I thought I'd love to direct this film.



Anderson, *The Wall*





# Riviera Dreaming

**Camera 97**

## Flying the Flag

1996 was a great year for Australia at Cannes. The following is a summary of the features most likely to be seeking critical and sales glory at Cannes in 1997, in either an official event or in the Marché.

I	Issue	IP	Impact on the company
F	Production	10	Production is crucial
IP	Production innovation	10	Production is crucial
EP	Production innovation	1	None
IP	Production innovation	1	Production
EP	Production innovation	10	Production is crucial
IP	Production innovation	10	Production is crucial

## The Big Red

[illegible]

Trainers of the stars of *Top Gun* at Miramar on Nov. 16, 1985, in a flight suit and a flight helmet. It was the last time he would fly with a "quarterback" at the Naval Academy.

The final feature of Douglas's career was a flight suit and a flight helmet, the same as the one he wore in the flight suit and helmet. The difference was that he was now a "quarterback" at the Naval Academy.

**References**

[illegible]

1. **What is the purpose of the study?**  
 The purpose of the study is to determine the effect of the use of the Internet on the learning of English as a second language.

## The Code

[illegible]

the report's description of the "new" and "old" American cities. While it is a long, tough read, it is also a very good one. I highly recommend it to all those who are interested in the future of our cities. It is a book that should be read by all who care about the future of our cities. It is a book that should be read by all who care about the future of our cities. It is a book that should be read by all who care about the future of our cities.

## Dark City

For contact or more info: Chris  
Pondy Rep. (202) 225-1111  
cpondy@hqs.net  
www.house.gov/pondy

proposed, 200-201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Figure 1

**Dr. Bill Bennett, MD, PhD Bennett**  
**Co-Editor, Current Epidemiology**  
**1994, 1995, 1996, 1997**

**Case, Epidemiology & Prevention**  
 1994, 1995, 1996, 1997

[illegible]

1000

**Herman's final assignment:**  
**(Sargent)**  
 C- Felted Colors II  
 P- Is it not felt all?  
 Peter Sargant, (PC) et al.  
 WYland Workshop

For more information and to order this great novel, call 1-800-8-NOVELS or go to [www.fox.com](http://www.fox.com).

Lowest cost

**Reactive Hydrogen and Alkaline**  
**Hydrogen Chloride** (HCl)  
**Reactive Hydrogen**  
**Chloride** (HCl)  
**Reactive Hydrogen**  
**Chloride** (HCl)

200. Jacques Desrois, *Docteur*  
André, *Château de la*  
John, *Château de la*  
201. Jacques Desrois, *Docteur*  
André, *Château de la*  
John, *Château de la*  
202. Jacques Desrois, *Docteur*  
André, *Château de la*  
John, *Château de la*

**Interview:** After leaving an offshore marriage, Sherry's 15-year-old son lives in London, and she has a long-distance relationship with a boyfriend from across the Atlantic.

**Extra Interview with Sherry:** Call Sherry at a moment's notice.

## References

Proposed construction begins  
March 2011 and is scheduled to  
complete by September 2012.  
The project is located on the  
east side of the city, near the  
border with the state of Texas.

[illegible][illegible][illegible]

1614

Received January 10, 1994  
 Accepted February 10, 1994  
 Copyright © 1994 by Academic Press  
 All rights reserved.

[illegible]



Short films  
with

long

impact

Jonathan  
Ogilvie

interviewed by

Margaret

Smith

OPPOSITE PAGE: MARGARET



another Ogilvie shares his Redfern house with his sons, the star of *White Man in a Hug*, and another filmmaker. His third film, *Frank*, has been recommended by Pierre Rivest for screening at Cannes, and he's waiting to hear if it has been selected.

Ogilvie's three short films are completely different. The first, *Dependent Woman*, focuses on a photograph Ogilvie found in *Life* magazine which shows a man sitting on the window of an American bar in the 1930s. Ogilvie wrote an oral monologue for the man, which sold as he was a salesman who had left his girlfriend behind on the coast for another woman. As he talks, we see different aspects of the young blonde and white paint, and then gradually the whole photograph is revealed with its black ending.

Ogilvie directed the film himself and was placed when it was accepted for Cannes. And we all know what happened then. He took a Super 8 camera to Cannes to film the stars, but the machines and magnets ruined his eye to the stars' outrageous dogs. Ogilvie came home to Australia with lots of dogs in his camera, and filmed his own dog, Quins, as the main guest of the Festival as a shoot in Melbourne. Now with the talking footage, he had a whole film, and again it was selected for Cannes as a very important scene on the whole cinema show!

Jokingly, Ogilvie regrets that, even though Quins became famous, the world wide, there's been no television ad most breaking on their class offering them a feature contract.

And now Ogilvie's third film, *Frank*, is something very different again. It's a special for cinema and can, concentrating on you, you're passed in, the track!

After Lovette McDowell (*Velvet*, *Amour de Jeunesse* & *Behind*) plays a cat order with an eccentric eye for additional claims. The even-intrusion herself in the beginning of the film with almost gods such as, "We can talk primary producer, more money!" and "The volume brought good luck, and your first finger took."

The camera tracks with Lovette as she examines various books for him. There's the *Jaggar* book of *Days by Lane* (Jan Jarmach, 1984), the *Cadillac* book of *Amateur Days* (Quinn Terrence, 1991), the *Portrait* book of *GoodFellas* (Meyer, 1990), the *Midnight* book of *White Heat* (Blair White, 1999) and more.

Ogilvie doesn't realize that he conceived the film as a cat. He says he made *Frank* with Lovette McDowell in mind because he's answered to the idea of using a subjective and objective camera in the new film. Ogilvie explains, "When Lovette talks to the camera, it's only words of it's concerned with something else. To maintain the impact, we need a camera and other objective shots."

Pierre Rivest has said that it's Ogilvie's best film yet. It appeals to his film taste, especially as Rivest has a very visual education for *Rene White's White Heat*.

Ogilvie's passion for film started when he was at university in New Zealand, where he made Super 8 films with a friend. "We played in the cinema, and made it up as we went along. Now I see it as a diary, moving scrapbook of my youth."

In Sydney, Ogilvie did a year's experience course at the Australian Film Television & Radio School, but he wasn't accepted into the evening course. He went on to studying dancing and acting, never realizing, and has friends in the *Headline* Chancery.

Recently, he's realized that he can have a career in film. "When I was a teenager, that thought was almost it's only now that it's become a viable option for kids at school."

Ogilvie is very interested in the language of film, and is



happy to acknowledge his influence. When asked if he consciously chose to become a post-war film director, he says that just evolved because "I'm not comfortable with autobiographical filmmaking and with staged dramas. I'm interested in showing different perspectives, reveal the corners of the stage."

Famous for his work in something he cares about, and one of his great memories was going to see Daniel Radford's *Coppo's Last Tape* in London, which really pushed the boundaries of storytelling.

Quinn Terrence is not an influence, although Ogilvie acknowledges that "we know on stage and screen is a great center. But I'm not really comfortable with that reference. It's not something I've experienced in my own life - it's not part of my Australian psyche."

Then again, Ogilvie admits quickly that he does have shaped in both ways due to a fairly accident in China in the mid '90s.

From the film of Stanley Kubrick that still affects him. "I worked on the *Poll* (David) as a special effects master in 1985, and I was fascinated by his approach. Every time Kubrick makes his own home defined by its camera. He's an ultimate master."

Ogilvie's own best musical rock video clips he filmed his own music soundtrack and sampling. He has a close partnership with Chris Andrews, who composed the soundtrack for *The Film in a Dog and Travel*. On *Dog*, Andrews had Ogilvie playing with four Johnsons and Gena Henson's acrobatic playing the most on guitar, but a real musician. "The use of samples has opened up a whole of ideology. It adds another level to the piece."

Modern art is another influence on Ogilvie's work. "Abstract expressionism is in a sense what post modern film is. You're using the film as part of the subject."

Right now, Ogilvie is developing his first feature film script. When asked how hard it is to be original for 90 minutes, he says, "You can get away with much in a short film. But in a longer piece you have to rely on a collaborative approach. In a feature film, it's more to inspire that the audience is going to want to get involved with the story - you have to follow that through."

Ogilvie's script is called "Ringer" and it plays with the genre of horror film. He says that it's an Australian genre but he's going to dress it up "and give it an edge of Australian legends." He's been hanging out with Wendy Monaghan's group in Redfern, and "Ringer" will focus on both white and Black horror of the 1930s.

Ogilvie says he's interested in story "in the text of the ending." His memories going to see *Alfred Hitchcock's Corsets* (Robert Flaherty, 1945), with Alan Cumming, when he was a kid. "The producers of the film said my director, 'You're trying to do the responsible in trying to tell story to the British public.' Americans have a similar problem. Now that they're toping in the world, they can't see the story of their cinema."

Ogilvie agrees Bruce Springsteen was a typical example. "His *Born in the USA*" was taken up by President Reagan for almost all of purposes. But perhaps even more in a way that almost that to happen."

Lastly, Ogilvie is asked if there are any recent Australian films that he admires. He says *Love Sex*, *Amateur Days* by Jan Jarmach, can't "lose anything his story. It's an incredible script, though perhaps call a little too long."

Afterwards, he takes his dog for a walk in Redfern park. He now stops here to ask the Queen's newspaper, but perhaps he has a better deal for the story. ☺



Quinn Terrence (Jonathan Ogilvie's friend).

# THE EX-PAT GUIDE TO HOLLY- WOOD

After several notable films in Australia including the iconic *Moviestars* (1978) and *Dead Calm* (1989), director Phillip Noyce went to America. There he has had great box-office success with films such as *Patrol Games* (1990), *Sliver* (1993), and *Clear and Present Danger* (1994); even if not always critical success. But Noyce's American career has a solidity and strength that has shaded many, and Noyce may yet prove to be one of Australia's last Hollywood directors. Certainly his films' interpretation of Leslie Charteris' The Saint character has been much anticipated, as is his planned adaptation of Graham Greene's *The Quiet American*.

Having now worked here in Australia, in Hollywood and in England, which is the most satisfying place for you to work?

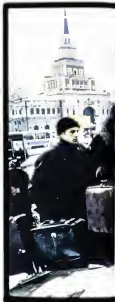
In Australia, where I was making, you were making films as a hobby, but in a country that is, in opposed to some where to make films are things made with foreign investment and partial pay distribution deals.

When I was making films in Australia, we were making them with 50 percent, got to make an eye on under the 1984-85, it was 100 percent private money. It was a very strange private investment, because it was usually spread over 100 small investors, whose only contact with the film was an investment in the promise and a really profit and loss statement.

Obviously, there was a greater freedom in that first wave of films than anything you could probably find anywhere in the world. The big difference in Hollywood is there is a "filter" prior to shooting which supposedly filters, with varied degrees of success, the non-commercial film out of the Hollywood studio system.

Then, you were not as intimidated within America, and as the tax that I've been talking, which is the big budget makes two, there is a few amount of pay package and so on, but all of the way to some of it is in films they put more production. Once you start a production, there is very little involvement in the financing process but once you finish the film and screen it on the private eye, you, what is part of Hollywood financing and has been since the 1940s, then the studio returns from, which is.

The private system can be one that can work in some disadvantage or some advantage. I remember on *Clear and Present Danger*, after I came in early out of the film on Harrison Ford, he was demanding that he have his own editor and control the film himself. The only way around that was to advance the first public preview a month and then the problem went away. In other words, once we had discussed to the studio that the audience loved the film, there was no further question about changing it, re-cutting it or doing anything to it.



And there is a third perspective, which is not that the private system has a negative impact, but that you or me it can easily. That is just like any other business on a big budget to spend so much money, but particularly so that it is made obviously on a big budget to spend so much money, you make sure that the studio is not the primary in an audience-I usually screen it within a week of finishing, shooting. For example, on *The Saint* we did that as a private studio system on days of shooting. We returned our own audience preview, going from the studio system, so we could get an idea of how it was playing. That screening was really played to pieces, and every week, every day, although I also as the preview goes in to some extent, sometimes I'll say a different approach to make it and have a screening put on it, always.

Each week in how it comes, the studio is

## PHILLIP NOYCE INTERVIEWED BY

On screen Russell is snubbed Oliver and  
 Oliver Temple has a new name  
 Philip Mayne is Peter Galt



suppose. If you can look on the positive side of the Hollywood system, is the very fact that Hollywood has been so successful and that it is looked into the audience. In legitimacy over the world's cinema system is based on a war lot of talent, not least all is look in the aggressive side which film are marketed worldwide, including look in the expansion of Hollywood cinema, or partially-owned cinema all over the world. Even before that happened, the aggressive marketing is in place, but, even beyond that, you have to have a position to market, and the pricing the very value generally, spread to the wider – not necessarily the lower, although it can be the lowest as well – cinema elsewhere, with dominating market all around the world. That is an advantage on a decade range depending on your point of view.

## TIM HUNTER

CINEMA PAPER • MAY 1997



JOHN COLE & PHOTOFEST

It seems that it is harder to make films of true artistic dimension, although it's arguable that America makes as many of those in any other country, as well as more of no artistic dimension. But looking at the Australian films that have emerged even within the same era, where so many of them have been packed up prior to, or during production, I would still have to say from a distance, looking at the product that has emerged, that there is more freedom in Australia, because the development process at least is done outside that limiting concept *documentary* or *film*.

In Hollywood, one of the hardest professions is actually getting your film up to the stage where it will soon be considered for production. Unlike the old days, when most decisions were made by one or two people at the top of the studio, in the past 15 years there has been the rise of middle management, called in particularly American fashion—but I see it is emerging in Australia now—"senior producers in charge of production". These non-presidents will have nothing on but a number of the same

out of the studio system and do it independently (the most likely if it didn't get *FINANCIAL FREEDOM* when *THE MAMBO* [Ed. PIERRE], most of us in Australia, and that his brother JAMES [GORDON KRAMER], who came to America, is making independently, now that you are an American (GORDON KRAMER and I were in *LOS ANGELES*). I guess there is an irony, although, in the sense, the American film culture in those years between 1970 and 1980 was always what could be described as a loose-soft-core style. There were times when it was very, very, and not very, such as the 1980s years, which have been dominated by David Semel in his book, but there were times when it was not bad.

After making *Manfrot* in 1978, it took me four years to get another film going and then another four years to get another film going. So, in the late '80s, after the demise of TORA—in fact, David Cohen was one of the last of the TORA films—I didn't really see much future in *Acropolis* at that time. I was lucky enough—or unlucky, depending



gates, and the films are in part filtered through that view: people before they even get to the two or three people who will make the decision at the top. The rare pendulums are there for a combination of political and business and creative reasons, but they need to have the business and political reasons predominantly in order to survive within the Hollywood system. They are a strong background influence on the films that it is viewed as, in the old days, at twenty to 25 years ago, it was mostly a relationship between the filmmaker – that is the writers, producers and directors – and the studio heads. Now that's all come apart.

I'm going through that process on my next film, which is an adaptation of Graham Greene's novel *The Quiet Americans*, to test New Century as the English production. The film is being produced by Jeremy Falkner, who also has a house here at Paramount Pictures where I have a company under their auspices. A script has been developed, run strictly outside the system, and now we have a budget and a cast. We put it all together without any reference to the studio, and now we are taking the money to decide whether they want to make it. If they don't, then we will be very happy to take

at your point of view — to establish with the Flatts and Fred Jack Ryan group, *Patrol Camera*, which was a huge-budget boys' own adventure, and it was quite successful.

"I guess I like working on that level of film most, much as it was a case of if you shoot someone at least you could say you'd been there under their skin, even about the fact that you never had. It wasn't a decision of filmmaking that I covered, but, like so much that has happened to so many American filmmakers, it was a blinding gift, and I cannot imagine anyone else like maybe The Scout will be the last one, although the chance to work on that level, a something that will remain in demand to you, and you'll never be able to return to it after a certain point in your filmmaking career. That is a given, in the sort of something that you can't go back to, so you may as well do it while you've got the chance."

The *Great American* has a budget of \$33 million. Obviously it is on a different scale, and so is the concept very different to *The Jester*. Hopefully, that is a move in a different direction, so the director perhaps that I might have liked to have stayed on where I last came here.



## THE SAINT

Could you start with the background to the  
introduction of the Bill?

William McDonald brought all the tapes to The Soots and then took them to Robert Evans when, at the time back in the early '70s, was most of us the cuties in Hollywood. The Soots was one of the people Evans used to make his re-entry back into

Elmore then hired Terry Hayes to write a screenplay. That was the story of Simon Temple, a prize-fighter playing in Miami, who eventually became involved with some Russian prison thieves. The cast led him to his screenplay father, who was to be played by Roger Moore, who was the most famous Russian agent in the British television series which started in 1963.

To cut a long story short, the trail led to the grave of the Romanovs, the last Czar of Russia, and there Roger Moore's character was killed, leaving behind a son to become the next King.

I worked on it with Terry for a couple of months after I did *Private Games* in 1992 and went off to do *Silver*, followed very closely by *Chess* and *Beast Games*.

When I was a kid growing up, I used to love the Louis Armstrong stories of *The Saint*, although it was very different to Roger Moore's interpretation. In fact, *The Saint* has not exclusively been an Englishman even. During World War II, Chesterton had been working as a government agent and he became an American, and, of course, Vincent Price played him on American radio on NBC from 1945 to those years.

The most instance of the people who have been unjustly placed here on the cinema was George Sanders in the late '30s, early '40s. They were his three films adapted from Louis Chuvpica's books. The first one was called *The Secret in New York* (Ben Hecht, 1938), and that was right before came from the Roger Moore interpretation. The Secret had quite a dark tale, full of intrigue and self-destruction, and was quite a stylish character, although he did have the victory – the debauched victory and character Roger Moore brought to well on the part in the '60s.

Anyway, I'd loved the source as a kid! If it always resonated a different Sauter to the one that appeared when I was a teenager in the form of Roger Moore. So when I was offered a part after *Clash and Friction* (Sauter, a really new as opportunist, was only to bring to the screen one of my childhood favorites too also to interpret him as the way that I'd seen him in my mind's eye, as opposed to being an adaptation of a TV series.

The reason I always loved The Name was because of his clarity. He was able to let us see the side of right, but also with our faces on the wrong side. He was light and dark at the same time and so





**Melbourne Film Office**  
Marketing Melbourne's film services and  
Victoria's locations



**Film Victoria**  
Project development and investment for  
film and television



**Cinemedia Access Collection**  
Australia's largest collection of film and  
video available for loan to the public



**Multimedia 21 Fund**  
Multimedia Investment

## cinemedia

incorporating Film Victoria and State Film Centre of Victoria  
3 Treasury Place East Melbourne, Victoria 3002 Australia  
Tel: 613 9621 0600 Fax: 613 9621 0606  
Internet: <http://www.cinemedia.net>



**Cinemedia Screen Education**  
The appreciation and analysis of screen  
content and culture



**PAWE**  
**Partnering Audio-Visual Enterprise**  
Outsourcing government audio-visual production to  
the screen production community

**Cinemedia  
Screen Culture**  
Supporting events and  
organisations

Melbourne International  
Film Festival  
Australian Film Institute  
Australian Children's  
Television Foundation  
National Screenwriters  
Conference



**Cinemedia Online**  
Creating the future  
Internet: <http://www.cinemedia.net>

**State Film Theatre**  
Film video and multimedia  
screening venues available  
for hire



As one would expect, things go wrong, very wrong, in the film noir-inspired *Heaven's Burning*. And there's no shortage of working-parts ready to be broken: a Japanese woman who plans to run off with her former lover during her honeymoon in Australia; her revengeful, cuckolded husband; gun-brandishing robbers hitting a crowded city bank; double-crossed hit-men; a desperate escape to the out-back where, ironically, strangers are notable for their presence.

In *Heaven's Burning*, writer and director collides with the fabulous, violence of Don Siegel: the road movie becomes one of multi-racial race, and nihilism is found in a conspiracy of misadventures.

*Heaven's Burning's* director, Craig Laibell, has led an unusual career: even by the common public count, Australian cinema film director-producer After a career in the computing industry, he graduated as a Master of Arts in Film at Flinders University. He learned the tools of the trade watching and working for an actor in the making department on the set of *Breaker*.



# HEAVEN'S

Moment (Grove, Barnard, 1989), *The Phantom* (Mercury, 1976), and several locally made documentaries before directing and producing a couple of short films.

Identifying himself with the workings of 1940s, he made his first role feature, *Coda*, in 1987. "I had to become a producer and raise the money myself. My background as a computer consultant working with people like IBM gave me a confidence to deal in feature."

After *Coda* came *Fever* (1987) with Mel Hunter and Gary Sweet, *Strangers* (1990) and another role feature, *Zibbada* (1991), a project with which Laibell is far disappointed.

I had to go at different elements of style (strong, even if I was not, because with the script, to make the most of it and building about working in its others and developing a style.

After *Heaven's Burning*, director-producer



Making *Heaven's Burning* was an opportunity for Laibell to collaborate with internationally and playwright Louis Nowra, to work with people – not to mention budget – in terms of his previous films and to connect a greater degree of control over the entire project.

A novel, which Laibell describes as "very, very old, out of *The Phantom*", was used as "novelty." The group in their's movements but through their it was seen a natural reason in film now and specific direction – particularly Don Siegel and Steven Spielberg – got *Heaven's Burning* about a number of ideas.

One followed the story of Midori, a Japanese woman who is caught up in a bank robbery and pursued by her husband. Another centered on two people from different cultures who all found it on each on a parallel beach somewhere on the Australian coastline in Spain. From here one worked them was another, and from there a first disk.

100



# BURN! NG

which I shall have as being "all those who have  
sings I've had that you could pick up go out and  
shoot"

has a great eye for the poetic details as well. He is very sensitive that it is cinema, and not just words and characters alone. He spends a lot of time thinking the process through, the structure, the characters.

Pat's band walks down center they get started and sing, "We'll see how it goes." They did it go through to the end and then generally weren't a much same when they go. It is very hard to go back and maintain a thing because characters flow pretty down based on a certain mood.

Part-'lovers on the lam' romance, part-read movie, part-thriller, *Heaven's Burning* is infused with the dark poetry of film noir.

On the first night of her imprisonment at Sydney, Ireland (Yvonne Kadzba) taken her own life because having previously planned a rendezvous with a former lover. The following day she is taken hostage during a federal bank robbery, and saved from certain death at the hands of her captors by the unaccountable driver Colin (Russell Crowe).

A contemporary *Tennis and Inside* may run of holding as it, was the sportsman Lufth, who thus forget provided a perfect model for the characterisation that drove the film.

[illegible]

Generally, I've taken a statement of this shape: whether it's beneficial for society or the more controlled and one-dimensional, or whether there is something more spontaneous about people who express their emotions more. This is a quality between those two different sides of human nature. I suppose the only tragedy film is *Decision of the Day* somewhere, where you get the total post people.

*Decision's* language doesn't settle on just one 'class' philosophical system, which is good as it encompasses a range of responses and actions. Moore and Labuff try to do their film over topology, a shared take on philosophy and Australian male relationships. It doesn't appear to be the message about multicultural harmony our political pundits would prefer to hear.

I wouldn't like to make any implications about that mix of different cultures coming into collision. The important thing is *Decision's* political view being a footnote, not who comes out here into a different society. She steps outside of her own culture.

**I do get a bit disappointed that there are not too many stylists left, filmmakers who have their own distinct visual style. Particularly American films tend to have a certain look and that is it. I miss the Hitchcockian set-pieces, the Welles visual style.**

and only finds herself by breaking the rules. In the end, it seems that his feature film and love is more important... which again has back into *Polina* and *Julia*.

But there's no the last romance, just read more, particularly, Moore's *Decision* is infused with the dark poetry of film noir and a free-wheeling approach towards genre film genres is symmetrically balanced, with a healthy amount of knowing humour.

There have been few Australian films in dark as this. This was an issue for our Australian distributor the producers approached, says Labuff (and really who, needless to say, they did not go) it was a financial cost and difficult to shoot as well as the script doesn't feature suspense and mystery in the beginning to straight action sequences and black humour. But the central element is the love story.

Some people who originally read the script tended to sympathise with Yulia, the husband. Michael needed to be somebody who was sympathetic, who had only been married for a week or so and was loving her husband, who appeared to have done nothing wrong.

For the role of Michael, producer Helen Jenks and I wanted David Kadish, whom we'd seen in *Myopia*. Yulia: We shot the script before and then went over to meet him. She has such an innocence, a naive quality which is very endearing. We thought we'd brought the audience to still experience with this character despite what she does. She makes mistakes, there is a touch of sympathy where she and Cadence in the motel room, in separate beds, and she is crying how she is left behind for the next time.

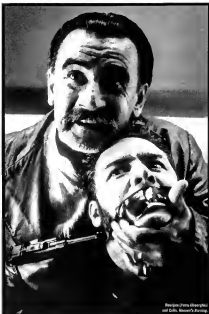
The first choice for the key role of Cadence was Russell Crowe, and the reason delaying the project is in a week. Crowe's commitment to *Gladiator*.

He met with him when he was close to *Gladiator* with his band and then he suggested I come up and watch the cockpit with him. So we spent the day in the box watching the cockpit to see if we could get in with such and such a day, with a crew in good way of doing it. The colour casting was, says Labuff, was the stage of other characters. As well as the lead characters, Japanese and Anglo-Saxon, are African and indigenous Australians.

Labuff and GDF Ross Barker need to shoot

space about five or ten weeks with the GDF and go away with the locations, think about different styles of doing the film, and come up with a consistent idea about which will fit the budget. I storyboard all the shots.

But with this film you can pick up the script and have a look at the storyboards on the side of the paper and it is pretty well the same as what we shot. Labuff welcomes the beauty of style, subject matter and audience - from under the surface film to



Stephen/Peter Dinklage and David Kadish, Moore's *Decision*.

for film in Super 35, which will end up in a more physical in the final print.

It's to describe about in a way where you see the characters in their environment. This was helped by shooting in the wide screen ratio.

Wells, says Labuff, was an influence, though his endowment shooting style only in part worked in my own film.

You try to find a visual style for the film depending on the content, which is what I do with the GDF. I like to

make a movie genre - with which Australian film-makers are currently engaged.

However, he focuses the delivery of many American films and the absence of "style" film-makers.

I do get a bit disappointed that there are not too many stylists left, filmmakers who have their own distinct visual style. Particularly American films tend to have a certain look and that is it. I miss the Hitchcockian set-pieces, the Welles visual style. **B**

## Accounting for the Arts

Artists Animators Architects Art Directors Artists Clerks  
 Chemographers Chemists Composers Choreographers  
 Costume Designers Critics Dancers Designers Directors  
 Film & Television Editors Festival Galleries Graphic  
 Designers Incorporated Associations Journeymen  
 Jugglers Landscape Architects Multimedia  
 Artists and Producers Musicians - artists  
 Publishers Photographers Playwrights Film  
 Television and Radio Producers Print  
 Makers Producers Companies Publishers  
 Sculptors Sound Technicians Writers  
 Stage Performers Theatre Companies Writers

Alan Derridge  
 & Co Pty Ltd

Chartered Accountants  
 Tax Revenue, Auditors,  
 Accounting & Financial Advice,  
 Electronic Tax Lodgement

14 Hill Street,  
 Richmond, Victoria 3121  
 Telephone 85 9424 3819

## FREE EDIT SUITE

TO LAUNCH OUR NEW MICRO 386 DIGITAL  
 ONLINE EDIT SUITE PRIME CUT IS OFFERING  
 3 MONTHS FREE SUITE HIRE

THE BROADCAST SUITE IS FULLY OPTIONED  
 AND IS AVAILABLE FOR DRY HIRE  
 OR WITH AN EDITOR.  
 TECHNICAL SUPPORT, TRAINING  
 AND AN INHOUSE GRAPHICS STUDIO  
 ARE ALSO AVAILABLE.

PRIME CUT - EDITING & GRAPHICS  
 255 PACIFIC HAY NORTH SYDNEY  
 PH: 9622 5960 & ASK FOR GEORGE  
 \*SUITE AVAILABLE TO HIRE FOR ONE YEAR  
 AND IS AVAILABLE FOR DRY HIRE



## ELECTRIC SHADOWS BOOKSHOP

- FILM/VIDEO PRODUCTION • SCRIPTS • NATIONAL CINEMAS
- BIOGRAPHIES OF DIRECTORS/ACTORS/PRODUCERS
- VIDEOS FOR SALE INCLUDING FOREIGN LANGUAGE

Special Entertaining Order Wholesaler

Join our free mailing list for a quarterly update of new books and videos

OPEN LATE: MON-SAT 9-9PM. SUN 12.30-6.30PM

Copy Walk off Aikens Street, Canberra City, Tel: (06) 348 8332 Fax: (06) 261 1210

whitehorse musical theatre  
*pridefully presents*

*La Cage aux folles*

PREFORM THEATRE, DEakin UNIVERSITY, BURNWOOD CAMPUS

May 2 - 17, 1997

Adult: \$27 Concession: \$22 Family: \$60 (max 4 adults \$25)

Groups 15+ \$22 each. Groups 20+ \$21 each.

for phone bookings: (06) 349 5115 2012 Rosamary McBratley 0811 4214



EDIT STREET POST

ESP HAS

AVID

FOR DRY HIRE

CALL CHARLOTTE

ON

(02) 9956 7530

• AVID MC 800 WITH 18GB STORAGE / REAL TIME EFFECTS / 4 CHANNEL AUDIO INPUT / OUTPUT / MONITORING.  
 SP INTRACAM FEED VHS & CD PLAYER.

• ALSO AVAILABLE: ON LINE FACILITY - GRAPHICS CAMERA & V/O BOOTH - LUMATEC

• EXPERIENCED EDITORS AND SUPPORT STAFF - ROOMY AIR-CONDITIONED SUITE - SEPARATE CLIENT ROOM - CAR PARKING  
 10 HOUR DRY HIRE DAY - AFTER HOURS AND WEEKEND AVAILABILITY

ESP, 107 WEST STREET, CROWS NEST NSW 2065 FAX: 9956 5444

# Tom, Dick and Henry.

Now with Harry V8 and Inkano on board, just watch Willy, Caro, Mark, Justin, Geoff, Mike, Warren and Michelle turn your job into a flaming Bobby Dazzler. For more information about our people or our machines phone us on 612 9439 6600

**omnicon**

<http://www.omnicon.com.au>



12-11-2009 10:00 AM, 12-11-2009 10:00 AM, 12-11-2009 10:00 AM











# Books

## I FELLINI

Charles Chandler (Fannybury)  
London: 1996, 481 pp., £34.95 (hbk) (hbk)

Federico Fellini was honoured with the Academy Award in 1970 for his lifetime achievement, and in 1993 he died in Rome. Before he died he entered into a series of happy conversations with the author Charles Chandler, which are full of wit and insight, and are both and charming. This is a book of interviews, which makes him all the more interesting, especially in his private life as a married man.

For instance, Fellini thought television was the worst way to make money, and when he was asked to make a film for the BBC, he refused. He was also very critical of the American film industry, and he was very critical of the American film industry.

On some, Fellini was one of the greatest film of the 20th century, and he was one of the greatest film of the 20th century. He was one of the greatest film of the 20th century.

was born in 1920. He was a prominent figure in the Italian film industry, and he was one of the greatest film of the 20th century. He was one of the greatest film of the 20th century.

Chandler's book is a collection of interviews with Fellini, and it is a very interesting book. It is a very interesting book, and it is a very interesting book.

Fellini's book is a collection of interviews with Chandler, and it is a very interesting book. It is a very interesting book, and it is a very interesting book.

especially in the Italian film industry, and he was one of the greatest film of the 20th century. He was one of the greatest film of the 20th century.

Chandler is a very interesting book, and it is a very interesting book. It is a very interesting book, and it is a very interesting book.

Fellini himself is a very interesting book, and it is a very interesting book. It is a very interesting book, and it is a very interesting book.

## Books Received

### THE EVENING STAR

Levi McCarty (Dorset Press) London  
1996, 320 pp., £19.95 (hbk)

First printed in 1933, reprinted in 1996, this is a very interesting book.

### EXTREME MEASURES

Michael Palmer (Avalon Press) London  
1996, 320 pp., £19.95 (hbk)

First printed in 1933, reprinted in 1996, this is a very interesting book.

### FIERCE CREATURES

Levi McCarty (Dorset Press) London  
1996, 320 pp., £19.95 (hbk)

### LETHAL KISSES

10 STORIES OF SEX, HORROR AND REVENGE

Black (Fannybury) Open, London  
1996, 320 pp., £19.95 (hbk)

### PARALLEL TRACKS

THE RAILROAD AND THE SILVER CINEMA

Levi McCarty (Dorset Press) London  
1996, 320 pp., £19.95 (hbk)

### THE PORTRAIT OF A LADY SCREENPLAY

Levi McCarty (Dorset Press) London  
1996, 320 pp., £19.95 (hbk)

### SHAKESPEARE AND THE MOVING IMAGE

THE FILMS OF OUR AGE

Anthony (Dorset Press) London  
1996, 320 pp., £19.95 (hbk)



# Access Agreements

by Lloyd Hart

**S**UPPOSE YOU HIT your daily life subject, minor story. There is someone in the story, or who has a particular interest in the story, and whose cooperation is critical to this interest. It is a good idea to contact this candidate person to give you exclusive access to his information, contacts and documents in order to produce.

In this article, I will discuss some of the issues that can arise as you set about obtaining this exclusive access.

## Books and Access

Where there is a real story often reveals, or it presents the large (or dramatic) treatment, some interesting writer may have sought to put you to paper about it. Maybe there is a conceptual of books, a producer might well say, "In strict legal terms, I don't intend to get involved in these works. I can do my own research." Not there are reasons to take up an option on the rights. Research can be time consuming and costly. You take on your territory for the other filmmaker, as contained.

What has this to do with Access Agreements? Well, if they, where an incident or a life has an interesting aspect, the skill of legalists perhaps appearing today you will often find there is within a group of subjects or friends who have devoted a lot of time to the topic, or there has long relative, academic or largely who has gathered a critical information or behavior unique theory, giving colour to the story. They may have numerous bits of memorabilia to know a lot about the various places where the information is in this and industry. If you can obtain exclusive agreement with one or more of these persons, as well as an sponsor the meeting books, you have the means to get the best story you can tell the whole running to last.

## Don't Miss Out

Your access may be pretty old and information that is possibly if you do not ask now. They may also be able to authenticate and put in related photographs and documents. This presence may influence others in co-operation with you.

## Do You Need Permission?

What is there to be asked? Generally, if you want to make a film about someone's life or an aspect of it, they cannot help you, short of putting your foot in their or other parts in your life, unless you have defined someone (by line or date) some of the things to be. Even then, speaking generally, you want to respect their feelings as well as a well as it may be. But what will your business be?

In some American jurisdictions, the confidentiality and the material have a kind of protection that is given over them. But in the UK, such cannot be given over without making a commercial product when they don't, that someone makes your story, your film or programme when they don't, or that you are satisfied with someone else's well known work.



when you see it (you say off). You cannot use it specific ideas you know have been given to you in one manner. There are also limits under the Copyright Act on how you use a performer's performance when you pay for it. You can't use it for something other than the purposes you have agreed to.

Say, if you want someone who is the focus of the subject to agree, they have no copyright in these unless it is written in their work though they may be. You may choose to enter an Access Agreement with them. There may be some up in having the whole finished version - must help on the road to court.

## Issues in Access Agreement

**EXCLUSIVE** In work, your agreement must be sole and exclusive. You need to fix the period - at least five years - or give time to develop the script and have the film set some competition. **ACQUITTANCE** You don't have the luxury of giving script approval to the producer, for your script development business will take money to have later returns guaranteed by it all party they may see as being as co-operative as the captured alien in Independence Day.

You need to clarify that you can freely change the story. Perhaps you will change it so much that you are no longer able to claim in the credits that the film is based on a true story. Major write for film.

**INDISCRETION TO THIRD PARTIES** The producer may try to introduce other people integral to the story, friends and other sources.

**DISCLAIMER** The producer may have copyright in letters and other documents they have written. They can give you permission to reproduce the text. They may possess other documents it may be a breach of copyright to copy these. An agreement can cover this, so that the producer does not give you more than they have, but you can define exactly what you're allowed to do with the information.

**DISSENT** Unless you are paying a fee that would make the future of future films, you cannot expect the producer to consent to your releasing them when they have already taken of what you might say. Someone who has little money may agree to give you money from a collaboration but if what you say is true, regardless of whether it is for the public benefit. Most people, when it is put to them fairly and squarely, are like religious and the truthfully religious to embrace it. A lot of access agreements that end in this have in the way of some religious orders - silence. A producer producer - attention certainly, but it is technology in agreement - gets a negative guidance from someone you can't before each draft of a script or on the subjects.

**PRICE** Price can obviously vary a great deal according to the importance of the producer's contribution to the story, the size of the film or the amount of work the producer will have to do. If you ask them to meet you in a costly distance from where they live, you will pay for their reasonable travel and accommodation expenses, including there is with a thing today.

© 96



Bank of Melbourne

# Assetbuilder

the flexible line of credit  
for Home Owners



**You only pay interest on the funds you use**

- Turn your home equity into a tax-efficient line of credit
- Costs less than overdrafts.
- Convenient and portable. You may never need a loan again
- Visit your nearest branch or call **131 575**
- ✓ Invest in property
- ✓ Improve your home
- ✓ Invest in shares



New loans only. Conditions, fees and charges apply.  
Full details available on application.

**Bank of Melbourne cuts the cost of banking**  
Head Office: 52 Collins Street, Melbourne 3000

# MUSIC SUPER VISION

PolyGram

MUSIC PUBLISHERS



MUSIC SUPERVISION ON  
Love And Other Catastrophes  
The Heartbreak Kid  
Proulx, Queens Of The Dream  
Dance The Energy, Shave & Marlowe  
SONGS AND MUSIC BY Love Grenade  
Hard On Love, To Have And To Hold, Dear Street  
What Was, Tuesday April, Value Paid For Love  
True Love And Chant, & Children Of The Revolution.

And Remember...  
over a million "Proulx" albums sold worldwide!

Contact: ROGER GREENGLASS, Polygram Music,  
Box 12, Millers Point Sydney 2000  
Phone: 02-9231-9511, Fax: 02-9231-9512

another Polygram Music Publishing initiative

## Film Special Effects

Film in >> Film out

**FLAME > URSA GOLD**

at  
**COMPLETE**  
Post

Feature Film and Television series  
Post Production



12 Elizabeth Street 5<sup>th</sup> Co. 10 Melbourne Victoria 3000 Australia  
Telephone: 03 2 9472-6220 FAX: 03 9472-6220

COMPLETE  
Post





**H** is for *Hardy as Hell Work*—they're two qualities I like to think I built my reputation on.

**H** is for *Hypocrite*—given the saccharine stress of what we're doing, perhaps we can't believe in others like actors or directors, but undeniably in a profession.

**I** is for *Integrity and Loyalty*—both for me and my mental.

**I** is for *Information*—I read as a newspaper and five economic magazines every week. Plus, I read at least 3 weekly magazines, and usually continuously over the 12 different radio stations programmed into my car, plus with a slew of television. Why? Because I like to be up to speed with everything people are reading, watching, thinking and feeling about.

**I** is also for *Isolation*. I know producing is hard and lonely, but no one prevents you from going. Come to terms with it and get out and meet real folks and cheerlead them; you won't finish up in that office if—for I that is for *Every Dream*.

**J** is for *Journalist*—make them your friends, they're fast men and women with a job; don't turn them into the enemy!

**J** is for *Jockey*—there's lots of it—some of it on the madcap wing of places like your friends in contact with the territory, or get used to it, too.

**K** is for *Kiss Your Mother*—if you don't know her, then you're dead.

**K** is for *Kaplan*, but you're not. Super men, so don't worry about it.

**L** is for *Listening*—listen and learn and watch carefully and deeply—listen to and watch your audience, your crew, your director.

**L** is also for *Learn From Your Mistake*—they'll prove to be your most powerful lessons.

**L** is for *Look*—which is hard downward as when people are more in opportunity.

And **L** is for *Little Words*—what's the word is it possible.

**M** is for *Movies* as opposed to *Television*—learn the difference. Different words demands and audience expectations.

For example, I don't believe that the same low budget movie is to get paid like make a good television movie. So understand the difference.

**N** is for *New Technology*—learn about it, accept it if you can't give up on you can.

**N** is for *No*—most things I want to do are greeted with a No. Usually always, at first my ideas are rejected. That's okay. Don't be a contrary step—learn from the No-related problems you may face. The responses may have come from the way you presented your idea.

So try incorporating the negative into what you thereby, hopefully, neutralizing it by coming with it. You can learn a lot from a negative by turning into a positive.

**N** is also for *Nasty*—my attitude to violence.



**O** is for *Optimism and Creativity*—enough said.

**O** is also for *Opportunity*—enough said. And **O** is for *Open Mind*—to keep your mind and your heart open, that way leaders can flourish, then creativity will follow.

**P** is for very important things like *Persuade* and *Pollinate*—you'll need lots of both.

**P** is for *Publicity and Promotion*—you'll need lots of both, so think about it all the time.

**P** is for *Popular Culture* (or is that not?)—entertain yourself to it because, like it or not, as far as your audience is concerned, that's the industry we're all part of—popular culture.

And **P** is for *Planet P* (or is that?)—which is just young people express their dreams and judgments. **P** is for *Problems*—but that's your job, isn't it?

Solving them.

**P** is for one of the most important qualities of all, *Persistence*. For without it no success is ever possible. If you don't have a passion, then don't do it! The too hard just probably doomed to failure. And failure will make you **P** for *Pleated Off*.

**Q** is for *Quandary*—ask them all the time. Why does it work? Why did it fail? Why does it cost so much? Why can't I do it just like I thought better?

**Q** is for *Quarantine*—try and avoid.

**R** is for *Research, Reading and Reading*—which are good.

And **R** is for *Renewing Originality*, which is essential, and for *Republic*, which is invaluable, and *Rolling Stone*, which is a terrific magazine, and *Rhythm and Storytelling*—which is fundamental to good cinema.

**S** is for *Simply The Message*—that's part of your job.

**S** is for *Sensibility*—usually important.

**S** is for *Share The Credit*—be generous. It is also for *Success*, which is rare but welcome, and it is for *Stint*, which is what you find like if you don't have success.

**T** is for *This Is Bigger, Very Necessary, and Timing*—the importance of which is sometimes forgotten—and *Teamwork*, which makes this whole job entire, more successful.

**T** is for *Targeting*—which has you stay much the right audience.

And tell the Truth at all times.

**T** is for *Tits and Ass*—which are certainly popular, but not art.

And **T** is for *Toss and Tackle*—they will close, otherwise you'll come to a grinding halt as I did in your last year.

**U** is for *Unity of Purpose*—which is good, but **U** is for *Unpleasant Behavior*—like arguing with your director or the net, which is a seriously bad idea.

**V** is for *Validation*. If you're hoping you'll achieve personal validation through success alone, you'll probably be disappointed. So seek validation through good work—then success may follow.

For *Validation*, a *Love Relationship*, and for *Verily* and *Verily*—both of which are required reading.

Getting over the real guys, hang in there!

**W** is for *The World Out There*—that's where the big success lies and the big bucks, so don't be afraid making something for the world, not just for Australia.

**W** is for *Writing and Writing*—support the art, for without them we have nothing to produce.

**W** is also for *Watch Your Back*—pull a good lawyer and keep them informed.

**X** is for *Xenophobia*—that's what that word. *Produce* because as producing also isn't.

And the *Xenophobia* is what I mean. Americans are about our film and television.

**X** is also for *The X Factor*—that reputation and wonderful thing that happens when you will all your elements together—concept, cast director, script, music, location, whatever, and identifying "what" happens in a magical chemical reaction of one plus one plus one = Five. Goodbye!

**Y** is for *You've Got To Be joking, and Y is also for Why Are We Here?*—because we have to. Don't we?

And, finally,

**Z** is for *Zebra*—which has nothing at all to do with this. ☹

Phone / 01938  
Fax / 01938  
Email / [info@mac-lamm.com](mailto:info@mac-lamm.com)  
Web / [www.mac-lamm.com](http://www.mac-lamm.com)  
Address / 10000 MacLamm Drive  
Houston, Texas 77055

Working to the world

## Garnet MacLamm Design

Design • Architecture • Creative Graphics • Visual Effects • Integrated Design • Production Design • Brand Development • Project Management • Strategic Planning • Business Development

10000 MacLamm Drive, Suite 1000, Houston, Texas 77055  
Telephone: 281.214.0000 • Fax: 281.214.0001





VIDEO  
GAMES  
COMICS  
TELEVISION  
MUSIC  
BOOKS

serious



Most of the **best** of what you see on television, in cinema or even on the web in games and interactive has been created with the seriously hot combo of **Discreet Logic** software with **Silicon Graphics** hardware.

Now this is on (Y) the beginning - let's talk about the **future** of visual media creation.

Contact **Future Reality** Australia and New Zealand's leading distributor of Discreet Logic, Autodesk tools, USAnimation, Silicon Graphics and Microsoft MPEG compression.



**Future Reality**

Melbourne (03) 9476 8355

Sydney (02) 9506 5433

Auckland (09) 204 9137

Email: [info@future.com.au](mailto:info@future.com.au)

[www.future.com.au](http://www.future.com.au)

## Q120: The Muse

but I'm consistently surprised in, but I'm not precious about the form, in which they are told.

**HOW MUCH INPUT DO YOU HAVE IN THE BOOK END?**

We did our major rewrite, and from there we did music. We wrote a couple of different endings, read a few different things. Laura is an absolutely wonderful writer, a great collaborator and a very generous person. She insisted that it should be my film and that she didn't want any thing in the script that I wasn't happy about directing, that I had to like each scene and think it was relevant, that if I didn't believe in a scene, then it shouldn't be there.

Because the screenplay had gone through several drafts, I went back to the first draft and worked out as well as I could. I found things in some of the original drafts that I really liked, and put those back in.

I guess every director tells a story in a different way.

**ONE OF THE THINGS THAT YOU WILL HAVE BEEN CONSIDERED UNFLEXIBLE FOR YOURSELF?**

I read the screenplay first, so I always approached it as a film rather than an adaptation; I read the book a couple of times, and still think that, but I always treated it as a film and not a story that I was telling on film. Laura had already done that in a sense, so while she was usually true to the essence of the novel, I didn't feel compelled to use story elements in the film just because they were in the novel. My task was to make it work as a film. So the same scenes will have read the book, but I'm covering for a movie audience, not for a literate audience. So, I never thought about it.

I don't know where you come in terms of "unflexible." It's quite a strange story and it asks you to understand details in a number of different levels. It is a hard thing to make something that was meant to be a suspension of disbelief. Once the movie is there, down the wall,

Katherine saying he is alive is a very odd thing to happen. That's why I wanted to approach it from the point of view of a child, because in fiction, as in fairy tales, there are lots of things that happen that aren't real or couldn't possibly exist, but they help in the telling of the story. I looked at it like that.

**WAS IT YOUR DECISION TO HAVE MANDY WORKER BE A GAY GUY?**

Yes. Sandra was a very generous and

very supportive in the sense that she allowed me to go out and bring in people who I was interested in working with. Of course, she had to meet them and had good ideas about them, but I think was someone who I wanted to work with. Sandra met her, really liked her, and we went from there. It was the same with the film *AD* and the production design. Mandy was a great person who was there.

What is dramatic about Mandy in that she is a great communication, a great collaborator. She is an artist, but she is very practical and great like.

I think it is very unique combination because when she does it really very quiet. She has a great understanding of the without being a writer. She talks about things in very tangible terms. "This is the essence of this scene. This is what we need to feel. How can we find an image that is going to make us feel this time? Is this the moment when we want to see Henry really clearly, or is this the moment when we want her in the dark?"

None of her images, or her lighting, is arbitrary. It has meaning, but it also has a kind of visual fun.

Mandy and I did a lot of research in the beginning to try and come to a story. When she first read the script, she felt it would be really good to do it in black and white. I said, "I really think it would be good to have a lot of color in it." So we then tried to develop a technique that had the feeling that we were both going for. We did a blended image process which strips everything of its color but retains color and texture in the frame. We did weeks of going to try to come to the right technique and the right look.

The other thing that we discussed was how Australian light is very hard, very sunny. I wanted the film to have a painterly look. When light is soft and slightly obscured, you don't feel like it is really real.

We read a couple of things and ended up putting *Robert Ratt* in front and not having any daylight, trying to give it a rather feeling of dawn, dusk.

We also decided that we wanted to try and make the images like still photographs. An image won't survive if you have a camera, it would have a grainy, so we wanted to be a great feeling of being in the moment. The image was like a still. Mandy was a great person who was there.

**BY TWO COMMENTS ON BEING THERE, BUT THE EDITING, BEING THERE? ELABORATE AND A LITTLE MORE ON IT VERY IMPORTANT.**

I thought at the time, "Oh, this is too self-conscious," but hopefully once you see it up on the screen, and it has a sound properly done, it will all blend into one thing. There is nothing worse than watching a movie that is so self-conscious that you can't get into the story.

As a first-time director, you want to make an impression, you want to make up with something that is exciting. It's hard to find the balance between that and going too far. That's something that I've realized retrospectively. One part of the process of making films and of learning what your parameters are and how far you can push one element, and how little you need to do in order to achieve something.

**MARANDA OTTAWAY AND FRANKIE HAVE PLAYED THE TWO MAIN CHARACTERS, KATHERINE AND HENRY. WHAT FEELS MOST DIFFICULT IN PLACE BEFORE YOU ARRIVE?**

No. I was lucky again, I did all the writing.

At first, we looked at much younger girls for the part of Katherine, because she was written as 13. But I didn't have much success finding a younger girl who could achieve the complexity of a character like Katherine. She is such a character, slightly manipulative and unloving, but more at the same time.

Sandra, Laura and I talked about Miranda, but I thought the word's quite right. When she came in, she did not like me and I thought, "The girl is Katherine." She is really amazing.

As far as Miranda goes, it was very hard to find someone to play Henry, because she is a very complex character who can be at least. If you read the book, Henry is like a character from the '30s and Katherine from the '40s, so they are both living in the same time. I found that going to hard to grapple with at first. Curiously in the casting it was hard to find someone who could bring a reality to such an "out of time" character. Miranda is perfect. I can't imagine anyone else playing Henry. It was very hard to find someone to play Henry, because she is a very complex character who can be at least. If you read the book, Henry is like a character from the '30s and Katherine from the '40s, so they are both living in the same time. I found that going to hard to grapple with at first. Curiously in the casting it was hard to find someone who could bring a reality to such an "out of time" character. Miranda is perfect. I can't imagine anyone else playing Henry.

**IT WAS VERY HARD TO FIND SOMEONE TO PLAY HENRY, BECAUSE SHE IS A VERY COMPLEX CHARACTER WHO CAN BE AT LEAST. IF YOU READ THE BOOK, HENRY IS LIKE A CHARACTER FROM THE '30S AND KATHERINE FROM THE '40S, SO THEY ARE BOTH LIVING IN THE SAME TIME. I FOUND THAT GOING TO HARD TO GRAPPLE WITH AT FIRST. CURIOUSLY IN THE CASTING IT WAS HARD TO FIND SOMEONE WHO COULD BRING A REALITY TO SUCH AN "OUT OF TIME" CHARACTER. MIRANDA IS PERFECT. I CAN'T IMAGINE ANYONE ELSE PLAYING HENRY.**

guy standard - can that that was why I said that.

She is both, a very brave, very intelligent, very clever character. She was willing to allow Henry to be older and her brother. Because of that, she could also find an emotional link to the woman which was the most important thing, certainly for a film like this. Do you see any more in the relationship between characters, and how it affects the story in the end?

Completely and absolutely. One of the things I realized was that music would play a really important part in shaping the balance, or imbalance, in Henry and Katherine's relationship.

I started work with the composer, Stephen Elia, very early on. We played each other lots of music and basically came to a few choices. We showed them to Sandra, which was a very amazing choice! She loved the classical music, but then I played her *For the Love of the Game*, which was an amazing choice. Her first film "What?" she said. "Are you going to have that music in the film?"

For me, it was a question of whether I had music that was going to make a great CD, what was important was having music that describes both characters and has great contrast.

Henry's music is supposed to represent the only beautiful thing that she had contact with in her life, whereas Katherine's music is about being physical and thinking around, about something that was scary, kind of intense and not sweet or beautiful, but almost as painful. In a way, it's those elements, or those characteristics, in Katherine that Henry is attracted to, but also they are foreign to her because she has very little understanding of her own psychology or sexuality.

That [early selection of music] was also great because it helped me to start seeing Henry and Katherine's relationship. Before I'd even cast, I had the music which was describing those characters to me. It also helped when we finished shooting the picture and started working with the composer again.

Hopfully, it means that all the music is part of the film, rather than something that happens later.

It's amazing, really. I've not made and I've never been to the country, and here I am making a film with it in it. I think it is about more than that. ■

— a Robin Hood character, except not like Robin Hood because he didn't get most from those who deserve standing from and give it to those who needed it. He did that and something else, which was that he kept some of the booty for himself.

In this sense, I suppose that's been his appeal ever since he appeared in 1929 with Lester. Charters' appeal comes more, in a minor character, in a British crime magazine, and why he has captured all these directors.

When I came back to it, Terry was working on *The Planet of the Apes* (premise) script for Fox, so he couldn't work on it again. So, I hired Jonathan Handberg, who had written *Jenny and the Flood* and a *Providence*. We thought about it for a while. There was one problem with this present screenplay, the one that Terry had written. It seemed something that may or may not be true: that there is a huge audience out there who are familiar with *The Saint*, and who are waiting with bated breath for his reappearance on the silver screen. It seemed to me, particularly from Los Angeles, where I was going at the time, that the appeal was true: that there was very little knowledge, particularly amongst the press, movie-going audience. Yet, I was also aware that amongst my teenage group, and amongst opinion makers — that is, writers and people in the media — that there was an awareness and a loyalty, even if we don't really go on the movies.

So, we thought what we've got to do here is to try and come up with a story that reintroduces *The Saint* to an audience who are familiar with the characters, but also reintroduces *The Saint* without alienating the first group. We investigated Lester Charters' life. He grew up in Singapore, so we thought, "Okay, so *The Saint* is going to grow up in the Far East somewhere."

We also decided that, although he was principally a Brit, we couldn't be sure that he would be played by a Brit, because it would depend on who we could get to play him, who wanted to play him — not that we were seeking an American, although that is the way it turned out. Although Roger Moore played him in the quintessential '60s iteration, the character for me when I was growing up was not necessarily that personality. So, we decided that we

would make him an orphan and tell the story right from childhood.

In our story, which is the story that will appear on screen, he is an orphan who doesn't know who his parents are or what nationality. It could be English, could be Australian, could be a combination of anything, obviously Canadian. He is growing up in a Catholic orphanage somewhere in the Far East, possibly Hong Kong or Singapore, where he has been given the name of one of the persons most of the orphanage, a name which he desires because he knows it is not his real name — and he creates his own name: Simon Trent.



Simon the Magician from the Bible, because he has found an identity for himself as a practitioner of magic tricks, and Trentler from the English Templar stories that he reads in class where he should be reading the Bible, but really he reads these adventure stories, like I did when I was a kid growing up in Australia.

The story that we wrote was not the story of *The Saint*, but it is the story of how Simon Templar becomes *The Saint*, and essentially it's a story of how a minor becomes a Saint. I suppose calling Wal Kilmer, who has such a reputation as a writer, a probably perfect casting.

Jonathan went off to write *Zero* — actor 4 for Jim Cameron, so Wesley Snark came on. Initially, the film was always the story of Simon Templar, a man that who needs for a piece his aspect, who is forced to

read the life work of a decade across (Dr Emma Rowell), played by Elizabeth Shaw. Originally, the movie that Jonathan Handberg wrote was much more based on action set pieces and was similar to an escape and an escape to *Guided by*.

Goldridge came out and we knew that Tom Cruise was making *Menace* impossible when Wesley came on board. I thought, "Okay, we really have to do something different here." Although many people have claimed that Ian Fleming took the Simon Templar character and put him to work for MI6, even if the character did come before us

by the time that it takes into character and into action.

Essentially, the film is a romance — for better or for worse. How close to the original concept or concept? *The Saint* is your friend. That is an important question to answer. First of all, there is not one *Charters Saint*. There is *Charters' Saint* of the early '30s, late '30s, the war years. After the war, the '40s, he changed. Our Saint is closer to the first Saint movie starring George Sanders, but our film is not about *The Saint*, it is about a man who becomes a Saint, and how he becomes known as *The Saint*.

In two parts, we had *The Saint* finally all going to throw their money at it and all that. "No, this is not what it should be." Hopefully not, and certainly not all now. I showed it to Roger Moore about a week ago and he seemed delighted, and the producer of the original Saint TV series, Robin Baker, had a similar reaction. In the Saint the idea of character that grows and develops. It's not about the idea that moves on the television screen in *Saint*. Yes, obviously he did, and also according to the problem, so Roger and Robin commented after the screening. "You know, our Saint was deliciously soft and given a somewhat more debonair light touch because he was made for television." I don't think in the '60s a recreation of the Roger Moore character would really work — as good as he was in that time and that medium.

The name seemed to be the most important work when we screened the film to about a thousand English men, as a provincial town, put to us when the reaction would be. Where they did make comparisons, they seemed to appreciate the fact that this Saint was more complex than *The Saint* they remembered from the TV series which is now re-screening on BBC 2 weekly. ■

<sup>1</sup> See discussion at *Scott Adams*, "American Cinema in the 1930s and 1940s" in *Scott Adams* (Ed.), *American Cinema*, Allen & Unwin in association with *American Film Company*, Sydney, 1994, p. 49.

<sup>2</sup> Australian topography which means David Gable and several Kennedy Miller were stars.

<sup>3</sup> The second *John Foster* (John Foster), 1993 was directed by Australian John Foster.



**IMPACT**

3-d animation

metaballs

procedural operations

**O2**

superior work flow

integrated compositing

friendly interface

particles

NURBS

polygons

**ONYX2**

powerful modeller

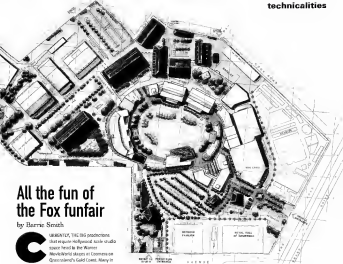
**Get out more often!**

Autodesk



Autodesk





## All the fun of the Fox funfair

by Harrie Smith

**C**URRENTLY, THE BIG productions that require Hollywood-scale studio space lined to the Warner Bros/Universal stages at Cammeroon Quarantine's Gold Coast. Many in the industry have long thought the northern state's venture into film production a good idea, considering the traditional production centres have stage bases in Sydney and Melbourne. Typed reservoirs, greater air intakes, laboratories, sound studios and everything from a of sponsored and secure services, such as animal handlers, antique car hire, etc., are stable in abundance in the southern states, mainly due to the high activity of television commercial production.

And a change is afoot too, from early 1998, the studios may begin to tip the other way where Fox can do. Australia's largest production unit, Sydney's Fox Studios, a huge investment in a Sydney film production unit, just four kilometres from the Sydney CBD and no more than eight kilometres from the city's airport.

As you stroll around the spacious site, with last year's Ford's wheel and a sprinkling of today's trade show filling to temporary exhibition halls, it's hard to describe the magnitude of what will actually be on site in 1998. Key sites include: five floors, cable droppings, woodchopping facilities.

To mark up the story, I spoke to Neil Allen of Fox Australia.

### Admission Neil Allen

In taking over the area, we adopted a philosophy that we would respect the heritage of the site – and not only with buildings. It's open to everyone and open space. Whenever possible, if a building

could be adopted for our use, we did so. Two big pavilions are being retained because they lend themselves for shooting and big exhibition spaces. The Government and the Conservative Pavilions date from April 1931 and, whilst considered to be structurally very sound, contained large amounts of asbestos in their roof areas. This was a major task to remove. But the reward of this conversion was the revelation of, on the roof of the former, a huge stage area of 3,000 square metres. The structure has a very high vertical roof and it will receive sound inside the theatre to improve its acoustic performance.

On the site of five proposed sound stages, the present animal-judging sheds had low ceilings and little else to recommend themselves production-wise, so were not serious prospects for studio conversion. These studios will be new, purpose-built structures: three stages (3, 4, 5) will be primarily intended for film, while the other two (2, 6) are aimed at television production and will accommodate live film studio audiences.

All the sound stages will be able to switch to the other mediums. All stages will have the ability to immediately become a stage partly to allow for film sets to park nearby and park their cables inside.

The philosophy behind the whole site is that the studio will be built on a 'dry hire' basis. The main stages will be a shell and production units will need to bring in their own gear and people.

"It's not our intention to end up with a big work force of our own. Fox Australia will be the supplier of facilities", says Allen. In the area of post-production, Fox is adopting a similar approach where it comes to sub-letting space to interested companies.

Allen:

Our approach has been to talk widely. We've had a lot of interest and applications from a whole range of businesses, not only in post-production, but from businesses that provide services, like equipment hire, props, wardrobe, catering, spouses – all those types of production support. In the case of post-production, there has also been a lot of interest.

As for the present time, we've not made any final decisions at all about any businesses that will be relocating to the site. Our approach is to encourage existing businesses to move to the site and set up their facilities, rather than for Fox to establish a post-production service itself – apart from a picture editing service or a sound mixing service.

Allen is of the opinion that this approach reflects the mythic Australian industry work. At the present time in most cases, we'll already like want to set ourselves up in competition with existing businesses. It's a small industry and it wouldn't be in our interests. It's better to attract the established businesses and those with less experience to focus here.

## Communication

Five Studios will form a three-mile ring around the site to enable build-ings to exchange information at data rates well in excess of a network of overhead lines to allow for future communication standards that may arise. Initially, will be the studios to transfer data and images and paying informationally, although there's no intention of an analog dish at the present time.

## Power

Film and television production demand relatively large amounts of clean, isolated and maximum electrical power. The power supply to the Sheppards site will be upgraded.

Based on research the company has done, much of the stages will be equipped with adequate power. As an example, the Government Pavilion will

be able to tap into 750 amperes each of two phases.

On the day of the Australian Climatology system, Society will have been a host of discussion coming from some of the climatology program about the decision to take some power. One, an Australian experience (GDP) and a network of high level Hollywood productions, but it was aware to rely on existing power. It's not a major project of working many parts of the world with truck, second generation overseas. For another, a significant, in his experience, the film industry is the best way to secure the necessary amount of power.

In its focus, reliability would have to be insured by the fact that there are several major hospitals in the area. Company research indicates that the power is available in the adjacent area. Allen is confident

that the studio complex will have flexibility on-site so far as power is concerned and certainly we're confident from the research that we've done that the power will be adequate to service the stages.

## Road Access

The principal access to the working studio area is off Davies Avenue, which passes the Sydney Harbour Bridge and the Sydney Central Expressway. This has sufficient room to take two traffic lanes into the site while around the site itself a road system will be marked out in full way traffic in necessary.

There will be a "professional" entrance with the public entry separated. Additionally, the public will not be able to go into the working studio area - the two areas will be separated by barriers.

## Response After

I think the industry is getting behind what's happening, even they realize what we're doing here. We've been very active in having industry groups and associations visit and, in more people have the opportunity to see first hand, we're getting a very positive response. We have visitors from overseas all the time who have heard about what we're doing. We expect that interest will cause to increase now. Obviously, production have a long gestation period, but when it comes to the decision to go into production, that's when a producer starts to look for facilities. We're well a year away, but we expect that as the year goes and conversations start we'll get a lot more interest. And a lot more interest from the



View of buildings on left will house auxiliary services, production offices, digital effects, etc.



Interior of SAEI office, which is located in the building. The building is to be moved before September 1991.

## The Story So Far

The Sydney Film and Television Development is the first product in a complex to be built outside New America, and is set out to offer world class facilities for both film and television production, as well as providing some degree of public access to the nature of a multi-screen cinema, specialist retailing and restaurants.

The heart of the site, the parade ring, will be left as open public space around space - surrounded by one and two-story wings. There will, of course, be a public area too to entertain and educate the public about the filmmaking process.

In 1991, as the news of the film industry, political and economic interest in the film industry is growing by claiming story details and hidden agendas supported the deal but to no avail.

In the days after the announcement, however, call back notes and newspaper correspondence columns displayed mainly public support - especially from film makers and, not only the industry off to producers and directors around town.

The early news coming from the project, under the name of the Australian Film Commission, has taken great pains to make interested industry groups to the site and page their feelings. This writer was fortunate enough to visit along with the ACTU one afternoon - then returned a month or so later to explore the story further.

As Australia claims that, since fully operational in 1991, the development will create 1,500 direct and indirect jobs annually, and generate production value of \$1.5 billion over 10 years.

However, The Sydney Sheppards at Wilson Park has been occupied by

the Royal Agricultural Society since 1911 and was proposed as the site for the development of a major film and television production studio by the State Liberal Treasurer and Minister for the Arts, Peter Collins, in late 1990.

The Fox project breaks down into three areas: largest and most important is the production wing, the other two are those allocated to the studio town and the cinema/leisure complex.

The portion of the site leased by Fox occupies 24 hectares, leased for 25 years with a ten-year option. The company intends to spend in excess of \$20 million over the next decade.

Eventually this will be eight stages, ranging from 100,000 square metres. Stage 1, the so-called General Pavilion, is a renovation project, while five others are new structures to be built over the next twelve months to replace a major of cable and aerial judging stands. A further two will

be added to proceed the later date. Fox is working a table as much, but calling for construction at the huge Cameron Avenue Pavilion - intended to act as the public eye - up production technology.

The stages of varying sizes, and will be surrounded by other facilities intended to house office, post production facilities, audio studios, digital image manipulation and special effects.

A major feature of the planning is the inter-branch communication links and facilities to permit image and sound transfer domestically and internationally. Facilities areas have been allocated for external shooting.

Construction workshops, workshops and prop storage are planned, while parking for 1,500 cars is provided. Stages and other areas constitute 45 percent of the site, while public access streets, walkways covered 50 percent.

median production is well. Bookings should start to flow late this year.

#### Start

Construction of the working studio area was scheduled to commence just two weeks after the first R&D show takes place—meaning that said trailers (or later, shed).

For Australia's intention is to have the working studio up and running by the first quarter of 1993—meaning all studios will be renovated or built by that date.

The project's main goal is to assist the country's film industry. The public area will take a little longer to complete (by late 1993) but, according to Allen,

the beauty of having found new ground is that we'll be able to operate in this area without any onerous dress codes imposed by the construction on the rest of the site. And we're very excited at the prospect of opening in early 1993.

#### Comparison

There's nothing like a positive approach—and every once in a while you can count on Fox to do just that. The company's success is a success.

At this stage, little is known about Fox's plans to establish its major production facilities on the Gold Coast, but there's nothing like building up a subsidiary's balance—and building—what with a facility toward production schedule.

Historically, it would grip with Rupert Murdoch to have to pay for a square at the Warner's facility, so both are off that the facility project will make its early 1993 completion date.

Building comparison is hard when writing the Gold Coast operation up against Fox's Sydney. With it not being a personal attitude, Allen claims, "There's nothing like this in Australia. The Gold Coast has stages, but it doesn't have Sydney. It's not just off the major production centers in the country."

In terms of stage area, we have more. Our biggest stage is bigger than the Gold Coast's biggest. Our biggest, the Government Pavilion, has an angled roof which is higher (at its peak) than the highest in the Gold Coast.

Second stage, however, is almost the same volume as the highest stage in the Gold Coast, but has a bigger floor area. Come again, there will be a lot of interest in the new production facility.



Working. The Warner's of New South Wales.

## MovieWorld Studios, Queensland

by Scott Murray

**T**HE WARNER BROS. MOVIEWORLD STUDIOS on the Gold Coast have been for several years Australia's major film studios, attracting significant numbers of large-budget off-shore productions, as well as lower-budget feature work.

In this exclusive interview about the future of the studios (and some associated Village Roadshow operations), Managing Director Michael L. Lasker explains the studio's approach.

I've lived here with a very close view of making this work, which was to attract off-shore productions. The studios had been here [under different ownership] for a while. They were not working based on Australian production, and we really went out there with a clear goal of attracting off-shore production. That certainly has made it work for us. 75 to 80 percent of the work that we are getting through is from off-shore and I think that trend will continue.

In the first year the Studios have been open, about 60 to 70 percent of the projects here have had PFC money. I think it will always attract project which are outside the smaller budget Australian film area, such as of course they are Village property (that are drawn by Village). We are looking to attract projects by

pre-sales and other methods our own. So, it is a different sort of approach that we are running. And the major TV or the big screen project? And the big screen?

Yes, though we were first funded a big Japanese company called Aon, which filmed here and did all the



visual effects in conjunction with Dale Gribble's company, Motion Stockroom. There was about \$1 million worth of visual effects done at that.

I've been to Japan many times. I see it as a market that is developing for us, though it will never be as big as the American market, of course. Maybe we will get two or three feature films a year out of Japan, but they will be both a combination of studio pictures and pictures that come here for location.

Certainly, America is quite a mar-

ket, both the studio and television. Television is certainly good to us in terms of production. We've done something like 10 American movies of the week (MOWs) through here in the past five years, combined with sponsored series such as *The Fall and Winter*, which are very good from a studio point of view, because it is long to rent. *Winter* filmed for about a month, and *Winter* Drive for 12 months as first series.

Warner's have more studios, but they are not as big as ours, so it is a different approach.

So, unless they are big feature films like *The Fall*, which are very good for both off-shore and on-shore, but for a long time. That is good for business.

Warner's has a lot of big studio pictures and I used always live and do for a while.

The feature probably spend more money in a shorter time, but it is nice to have a lot of off-shore work flowing through the studios.

You mentioned Japan. What about the new one in Asia? Do you have more studios there?

It is probably the lowest cost, so it is Japan-independent picture out of Japan and is not too different to Australian productions, and around the \$1.5 million area.

The cost of Asia is much lower



# WHEN INSPIRATION STRIKES

AVID MEDIA ILLUSION™ | IS  
A HIGH VOLTAGE CREATIVE  
ENVIRONMENT | FOR FILM +  
VIDEO | SEAMLESSLY MERGING  
| COMPOSITING | IMAGE  
TREATMENT | + SPECIAL  
EFFECTS | FOR ANY SILICON  
GRAPHICS® WORKSTATION



illusion



# zer01



*tony*



10.00

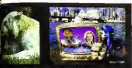
PIGNOLOGIA

NETWORK 101

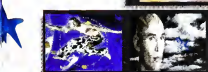
MOVIE VISION

NIVE NETWORK

ARTIFICIO DI TITOLI



*henry v8*



*sarah*



*henry v8*



*Powerful creativity - sarah, tony... and henry v8*

7 McCABE PLACE WILLOUGHBY NSW 2068 TEL: 02 9417 5700 FAX: 02 9417 5879  
NET: [www.zerolzero.com.au](http://www.zerolzero.com.au) E-MAIL: [info@zerolzero.com.au](mailto:info@zerolzero.com.au)

into Australia, I think this is a cute gag that doesn't fit in any of the current guidelines. We are looking about pictures that are absolutely 100 percent filmed from off shore. They are pictures of television actors that are usually not in America, and I believe there should be something with different guidelines associated with those shows.

MacKenzie said that, producers, also, don't want to bring all their cast from America, otherwise it becomes another production and becomes cost. The main kinds of us instead about the people in the movie.

I was doing some figures recently and I think we've brought on some thing like 125 actors over the past five years into projects in our time produced through the system of through VFP-Production Services. And in that time there has been something like 14 million spent on fees for Australian actors.

So, there has also been quite an amount of work for Australian actors which would normally not have been there. And the amount of work given to Australian crews in that time is probably something like five to six million.

What we have developed, I believe, is a new strand of production in Australia, which has been beneficial to both the acting community, certainly for the technical crew side of it, and also for Australian directors as well, because there are a lot of directors working. All Ripper was directed by Australian directors. Most of those that were directed by Australian directors, A/CBS *HOWIE* recently did was directed by John Power, *CRUISING* under the flag was directed by Noel Hardy. *Kevin Kline* directed *Thelma & Louise*.

Another interesting aspect about the off-shore production path is the benefits to the Australian government in terms of export dollars, and building a service industry. Australia was officially declared to set up Ripper Film Services Australia, because they saw what was happening. Through the Studios alone over the past few years, we've gone close to bringing in something like \$60 million in export earnings to Australia, and more specifically Queensland. It has been, from that point of view, a very interesting experience and it is one that perhaps gets lost in the debate about this. It is a very different industry. It's bringing those dollars in to be spent here.

most of Australian pictures being exported instead, then the dollars flow straight in.

It has made it a much easier way to finance those pictures, and I guess it is one of the reasons a whole slew of production companies that have not had either state film body financial support, A/C support, FFC support, or the support at all. It has just been purely several small money coming into the country. **ALAN: AUSTRALIAN DIRECTORS HAVE BEEN GETTING MORE WORK. DO YOU HAVE**

which has been very hard in Australia since the closure of Cinefilms. Because it has become much more independent production, since the production is done everybody goes. If we can develop and keep running a production like this, then the local opportunities become stronger for people. **DO YOU HAVE TALKS TO BRING THE BEST OF CINEFILMS BACK?**

**Yes.** Rick McArthur, who is executive vice president of Village, is about



THE SAME PRODUCTION WITH CINEFILMS AND AROUND WITH THEIR BLACK A/CBS FILMS.

The major problems are in the development and directors of photography. They need to be the ones who are

in the chair, we have been pretty lucky. Because Village is involved small, along with another arm of Village that I run, VFP Production Services, we have been able to bring people in. What we have been at the Studios at the moment is what we used to have at Cinefilms. There is a body of production where people can move. The people who worked on *Foodie Fever*, for instance, are probably the main support to those who people who worked on *Ripper*, who may be less experienced than those who worked on Cinefilms. If we can keep this mass of production here, then we have the opportunity of having people through the system,

Pictures Television, and I both were directors of Cinefilms. We were there for a long time and saw the advantages of that system, and I think there is an advantage in that system.

We also do a lot of training and people come in on the education side. I was on the course industry committee both at QUT and based primarily in their television schools. With that, we have a lot of training programs and we take those students in their last semester of their television course there and they spend at least a week at the Studios involved in work here, involved in work on productions. That is a great training ground for them. It gives them the opportunity to be exposed to what they are about to go into, and some of those people have got jobs with us have even they graduated.

**Are we more serious about VFP Production Services. What are you**

#### LANGUAGE BEING SETTING IT UP?

What I found is a lot of productions coming down here were not economically based on writing up a production company here in Australia. They wanted to do it as simply as possible. I suggested to Village that we set up a production services company that became the producer in Australia and the employer of the Australian crews and staff who do these American productions. All they need to do is pay us a fee for the service and we would take over the production in Australia. I either act as producer for them, or hire producer or as production consultant.

What we tend to do is expand that. The majority of the productions that have come through the studios have utilized that service. And, indeed, we have expanded that. Most of Village's time production goes through that company, but also we will use it separately in Australia, or even in South East Asia.

I tell producers, "Don't think just of Queensland. We are for the good because we can get your production anywhere in South East Asia, and probably do it much more economically by using Australian technicians, Australian equipment and such. It is much simpler to ship it than here from the States and you have the advantage of the savings that you may get in Australia."

It has worked very well for us. With *The Phantom* we were the production services company in Thailand, as well as in Australia. Because we have such a mass of production, we've been able to negotiate the best deals with the studios outside the Studios, like the laboratories. It has also meant that the off-shore production have got around having to deal with the unions. We still do all the union negotiations with them, and under VFP Production Services has for the past three years. We are just in the process of finalizing an agreement with Media Arts, which is related to off-shore production without us in television, and we are looking expanding that to cover feature films for the next three years or more.

**Does Alan Power's work in *Howie* and *CRUISING* Production Services represent a significant success?**

Alan was already doing a lot with Australian production. What we've decided to do is focus Alan more in that area. It is important that Alan is probably working closely with the



Thinking of filming in Far North Queensland and want to keep all the drama in front of camera then call Film Work Australia first. Location and production surveys North Queensland to P.N.G. Tropical. Based in Port Douglas



Fax: 070 995 765

Ph: 015 199 519

# LIGHTWORKS

**SHORT TERM HIRE (GREAT DEALS LONG TERM!)**

Lightworks non-linear random access editing system available for short or long term hire. Main crane and two towers giving a maximum of 30 hours of material storage. In road cases ready for immediate delivery. Call for more information.

(03) 9699 9722 ALPONS FIORINDO

## FILM CULTURE PROPOSALS

**NOTE NEW CLOSING DATE - 31 JULY**

Talent and ideas development is a cornerstone of the role of the NSW Film & TV Office. The FTO recognises the valuable relationship between a healthy film culture and the film and television production industry.

In August 1997 the FTO will allocate funds for the support of events, publications and organisations that contribute to film culture in NSW. Funds, as usual, are tight but the FTO would welcome approaches from individuals or organisations with an initiative that might warrant support. There is no formal application form.

Proposals, which should include information and a budget, should reach the Film Culture & Policy Officer by 31 JULY at the latest.

**NSW Film & TV Office**

Level 8, 1 Francis Street, East Sydney NSW 2010  
Ph: (02) 9380 8899 Fax: (02) 9380 1095



**NSW FILM  
AND TV  
OFFICE**

## CAMERON HARRIS CASTING

I HAVE BUILT A REPUTATION ON DISCOVERING NEW ARTISTS  
AND  
CASTING THE UNUSUAL

I CAN OFFER YOUR NEXT PRODUCTION CREATIVE CASTING  
WITH  
A PERSONAL TOUCH

credits include: *Amis* *Chaplin* *The Dancer* *Dr. Quinn* *McQueen* *The Firm*

**CAMERON HARRIS**

PHONE: 06 9501 2707 MOBILE: 04 611 968 FACSIMILE: 06 9502 7004



**CHRIS ROWELL PRODUCTIONS PTY LTD**  
THE MOST EXPERIENCED AND PROFESSIONAL  
NEGATIVE CUTTING COMPANY IN AUSTRALIA

SUITE 0112 FILM AUSTRALIA BUILDING  
181 STOK ROAD LINDFIELD NSW 2050  
TEL: (02) 495 0625 FAX: (02) 495 0154







# PALACE FILMS

present a unique touring film event

## cine~7

seven films • seven worlds • seven weeks

Fina Tarrat's  
**CELESTIAL CLOCKWORK** (France)

Bo Widerberg's  
**ALL THINGS FAIR** (Sweden)

Joseph Winkler's  
**BROTHER OF SLEEP** (Germany)

Francis Van Zonneveld's  
**GOD'S LONELY MAN** (USA)

Maria Martens's  
**L'AMORE MOLESTO** (Italy)

Wang Kar-wai's  
**FALLEN ANGELS** (Hong Kong)

Maria Jurek De Pawlowski's  
**MOLOM** (Mongolia/France)

### tour dates

**SYDNEY** - Academy Tels April 24 - June 18  
**PERTH** - Cinema Paradise May 1 - June 25  
**MELBOURNE** - George Cines May 8 - July 2  
**CANBERRA** - Electric Shadows May 15 - June 9  
**ADELAIDE** - East End Cinema May 22 - July 16  
OTHER CITIES & REGIONAL CENTRES TO FOLLOW



## AUSTRALIAN SCREENPLAYS



The Australian Screenplays collection, published by Currency Press, the performing arts publisher, highlights the diverse, highly individual and vigorous state of contemporary Australian films.

These screenplays explore a variety of issues including: race relations (*Dead Heart*), small town yearnings (*Love Serenade*), teenage violence (*Blackrock*), schizophrenia (*Angel Baby*) and ideology (*Children of the Revolution*). Other titles include *Muriel's Wedding*, *Bad Boy Baby*, *The Sam of Us* and *The Adventures of Priscilla Queen of the Desert*. All titles are priced at \$17.95 (RRP) and include B/W and colour stills from the film as well as introductions from the films' writers/directors/producers and film commentators.

Currency Press, PO Box 452, Parramatta, NSW 2124, Australia. Tel: 61 2 (0) 9552 1200 Fax: 61 2 (0) 9552 5849  
Email: [currency@currency.com.au](mailto:currency@currency.com.au) Website: <http://www.currency.com.au>  
DISTRIBUTOR: CURRENCY UNIVERSITY PRESS, MELBOURNE



read  
cinema papers  
every month



# Subscribe Now



and save up to  
**20% off**  
newsstand price.









Warning Text Film Release 00 9429 4166



# A Guide to What's in Stock

# BACK ISSUES

When it comes to the stock market, there's no such thing as a free lunch. The only way to make money in the stock market is to buy low and sell high. But how do you know when to buy and when to sell? That's the million-dollar question. The answer is, of course, you don't. But you can make a better guess than you can if you just buy and hold. The key is to have a good understanding of the market and the companies you're investing in. That way, you can make a more informed decision about when to buy and when to sell. And that's the only way to make money in the stock market.

The stock market is a complex and volatile place. It's full of opportunities, but it's also full of risks. If you're not careful, you can lose your money. But if you're smart, you can make a lot of money. The key is to have a good understanding of the market and the companies you're investing in. That way, you can make a more informed decision about when to buy and when to sell. And that's the only way to make money in the stock market.

There are many different ways to invest in the stock market. You can buy individual stocks, or you can invest in a mutual fund. You can also invest in a stock index fund. Each of these options has its own advantages and disadvantages. So, it's important to do your research and choose the option that's right for you.

One of the most important things to remember when investing in the stock market is to diversify your portfolio. This means investing in a variety of different stocks and sectors. This way, you can reduce your risk and increase your potential for return.

Another important thing to remember is to have a long-term perspective. The stock market can be very volatile in the short term, but over the long term, it tends to go up. So, if you're patient and hold onto your investments, you should be able to make a profit.

Finally, it's important to remember that investing in the stock market is not a get-rich-quick scheme. It's a long-term investment strategy. So, if you're looking for a quick way to make money, the stock market might not be the best option for you.

## SEE TEAR-OUT SUBSCRIPTION FORM TO ORDER





# CAMERAQUIP



**Head Office**  
424 Clarendon St. South Melbourne  
Victoria, Australia 3205  
Tel: (03) 0606 2552 Fax: (03) 0606 2564



16 Conyngham St. Glenelg  
South Australia 5065  
Tel: (85) 326 2811  
Fax: (85) 328 8090



32 Benwick St. Fortitude Valley  
Queensland, Australia 4006  
Tel: (07) 3834 1919  
Fax: (07) 3832 1014



340 King Georges Ave.  
Singapore 0826  
Tel: (65) 231 1290  
Fax: (65) 232 2141

## The Finest Motion Picture Rental Equipment

*For producers & directors  
who want it all*

*A complete post production  
facility with off-line suites  
from \$100 per day*

*Avid & D/Vision*

*On line computer suite  
with graphics station*

*Dubbing facilities*

*Shoother with iRED*

*3 Stereo sound complex*

*Parking*

*Call Stephen Wynn at  
Winning Post Productions  
Level 2, 174 Wilkesby Rd.  
Crows Nest, NSW 2065*

*Phone 02 9439 4166*

*Fax 02 9437 4871*

*wynnsp@compul  
com.au*







**1-4 JULY 1997**

**SYDNEY, AUSTRALIA**

CONFERENCE: Wesley Conference Centre

EXHIBITION: Sydney Exhibition Centre  
Darling Harbour



**New Technology,  
New Opportunities.**

You cannot afford to miss the premier Broadcast and Film Industry forum in the Southern Hemisphere. Key players from around the globe will converge upon Sydney for the staging of this world class exhibition and conference programme. Join us for four days of invaluable information exchange and discover the latest ideas and technology in your industry.

**SMPTe '97 - Your competitors are coming .... You've got to be there!**

Visit the **SMPTe '97 Web site:** <http://www.exevents.com.au/smpte97.htm>

For further information, phone, OR mail OR fax back this section.

YES! Please send me further information on: ☐ visiting the exhibition ☐ attending the conference

NAME  POSITION

COMPANY  TELEPHONE

ADDRESS  FACSIMILE

EMAIL

P/CODE

COUNTRY

Organised by



**Tel: +61 2 9977 0888 Fax: +61 2 9977 0336**  
**E-mail: [exhibitions@exevents.com.au](mailto:exhibitions@exevents.com.au)**

EXPERTISE EXHIBITIONS



THUNDER

STORM



"Space Jam"



# THE FORCE OF CINEON

COMPLETE SOLUTIONS  
FOR DIGITAL FILM

TORNADO

WHIRLWIND



"Imagined by the Sun"

## Regional Offices

Asia Pacific Region  
Eastern Region Asia Pacific Ltd.  
Digital Motion Imaging  
Australia Office  
Level 5, 15 Wilsons Road  
North Ryde NSW 2113  
Australia  
Tel: +61-2-9610-6076  
Fax: +61-2-9610-6333

LIGHTNING

**Cineon**  
DIGITAL FILM SYSTEM



Professional  
Motion Imaging